i-Cut Preflight

User Manual

ESKO

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1. Introduction

i-cut Preflight is a complete native PDF 1.4, 1.5, 1.6 and 1.7 viewer and editor. It is aimed at fast and interactive PDF editing and correction in production environments.

Extremely user friendly and intuitive, i-cut Preflight offers great tools for extensive PDF native editing, fine-tuned for the prepress production department and with full support for Certified PDF.

i-cut Preflight is not meant to replace Adobe Acrobat but rather provides sophisticated tools for the prepress production professional who needs to be able to work on PDF files in a very fast and interactive manner.

With i-cut Preflight you can avoid delays in the prepress cycle, time consuming turnaround times in sending files back to customers and reprocessing them all over again, and costly press downtime.

Some of the functions that are available in i-cut Preflight include highly interactive transformation of objects, changing colors and transparencies, modifying, mapping and adding separations, text and paragraph editing, replacing and importing pictures, changing page boxes, etc.

This User Guide gives a full description of all options, functions, settings, etc., in i-cut Preflight.

1.1 Licensing

When launching i-cut Preflight for the first time, you will automatically get the licensing dialog.

You can choose between

- running a 30 day trial license
- Activate your software using a product key
- Connect to a License Server

For more information on activating your software locally (using a Trial license or a Product Key), see the Local License Manager documentation: *http://help.esko.com/products/Local%20License%20Manager*

For more information on using a Network license, see the Network License Manager documentation: *http://help.esko.com/products/Network%20License%20Manager*

1.2 About i-cut Preflight

The About i-cut Preflight window (accessible from the i-cut Preflight menu) contains information about your copy of i-cut Preflight.

1.3 The Reference Manual

This Reference Manual is split up into the following chapters:

Introduction

The Introduction contains License Terms and Copyright information, a small note on installation, and an overview of the contents of the different chapters in this manual.

See *Introduction* on page 9.

Files

The Files chapter contains information on how to handle files: new, open, save... and the setups for printing.

See *Files* on page 12.

Viewing

The Viewing chapter explains the i-cut Preflight workspace, how to set the view (preview modes, view options, show separations...), how to navigate through a job (zoom, pan, page browsing...) and the checking tools (measure and densitometer tools).

See *Viewing* on page 17.

Editing

The Editing chapter contains all editing functionality. The selecting possibilities, copy / paste and undo / redo are explained. This chapter also gives an overview of all the tools available in i-cut Preflight.

See *Editing* on page 40.

Appearance

The Appearance chapter deals with the appearance, fill paint, stroke and transparency settings for all objects.

See *Appearance* on page 59.

Objects

The Objects chapter contains information on how to create and modify objects: drawing and editing predefined or freehand shapes, and operations on multiple objects (groups, compounds, clipping masks, ...).

See *Objects* on page 79.

Text

The Text chapter contains information on how to create and modify text, and some font issues.

See *Text* on page 97.

Layters

The Layers chapter explains how to view and use layers (e.g.: making a clipping with a layer), and how to arrange objects in layers (moving them forward or backward, locking / unlocking and showing / hiding them).

See *Layers* on page 111.

Document

The Document chapter deals with the general editing of a document, for example inserting / extracting pages, resizing page boxes, and also editing separations, images and fonts, by page or for the whole document.

See *Document* on page 116.

Certified PDF

The Certified PDF chapter describes all windows and settings for using the Certified PDF technology (History, Save and Preflight, Profiles...).

See *Certified PDF* on page 158.

Preparation for i-cut

i-cut Preflight contains a number of functions and tools specific for the collaboration with i-cut Layout or i-cut Automate. These are described in this chapter. See *Preparation for i-cut* on page 165

Advanced

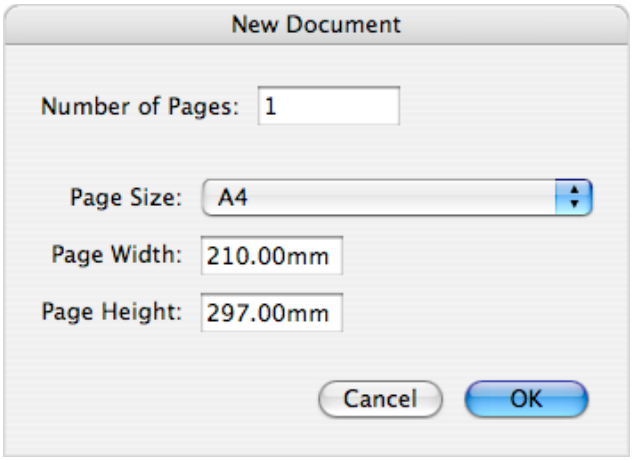
The Advanced chapter describes the Preferences for i-cut Preflight.

See *Advanced* on page 172.

2. Files

2.1 New

This creates a new document. You can choose the number of pages and the page size.



Shortcut: Command + N (Mac) or Ctrl + N (Windows)

2.1.1 Page Size

You can either enter a page size manually, or use a predefined page size.

- To enter a page size manually, choose “Custom” and define a Page Width and Page Height.
- To use a predefined page size, choose it in the Page Size list.

2.1.2 Colors

All new files contain the four process colors by default, but you can change the separations available in the Separations window (see *Separations* on page 124).

2.2 Open

You can open an existing PDF (PDF 1.3, 1.4, 1.5 and 1.6). You can only open PDF files and Illustrator ".ai" files if they are saved with PDF compatibility set to "on" in Illustrator.

You can open a file by dropping it on the i-cut Preflight icon in your Dock, by using the Open function in the File menu, or by using the Command + O (Mac) or Ctrl + O (Windows) shortcut.

Note: You cannot open files larger than 10 x 10 meters.

You can only open PDF files (including inPDF files) and Illustrator ".ai" files if they are saved with PDF compatibility set to "on" in Illustrator. Trying to open another file type will generate a warning.

Shortcut: Command + O (Mac) or Ctrl + O (Windows)

2.3 Open Recent

The ten most recently opened PDF files can be opened quickly using the Open Recent list in the File menu.

2.4 Close

You can close a document using the red button in the upper left corner, by the Close function in the File menu, or by its shortcut.

Shortcut: Command + W (Mac) or Ctrl + W (Windows)

When closing the last window of a document that contains unsaved changes, you will have the following options:

- Don't save: Closes the document without saving (you can also use Command + D).
- Cancel: Doesn't close the window (you can also press Escape).
- Save: Saves the document and closes it (you can also press Enter). You can have several options when saving a document (see *Save* on page 13).

2.5 Save

You can save a document using the Save function in the File menu, or using the Save shortcut.

Shortcut: Command + S (Mac) or Ctrl + S (Windows)

This saves all changes to the PDF file. It is only enabled when there are unsaved changes in the current document or for new documents.

2.5.1 Saving a New Document

When saving a new document, the behavior will be the same as Save As (see *Save As* on page 14).

By default, i-cut Preflight saves all new documents to the PDF 1.4 version. If you want your document to have another PDF version (1.3, 1.5 or 1.6), you can flatten it to that PDF version. See *Flattener* on page 136.

2.5.2 Saving an Existing Document

When saving an existing document, i-cut Preflight preserves the PDF version it already has.

Note: If you add blend modes to a PDF 1.3 document, i-cut Preflight will save it as a PDF 1.4. If you want to keep it as a PDF 1.3, you need to flatten it to that PDF version. See *Flattener* on page 136.

2.5.3 Saving a Certified PDF Document

Your document is Certified if you have selected the "Certified PDF" option on the first save, or when using Save As (see *Save As* on page 14).

When saving a Certified PDF, you must enter a session comment. This comment will be remembered for all consecutive saves of the same session.

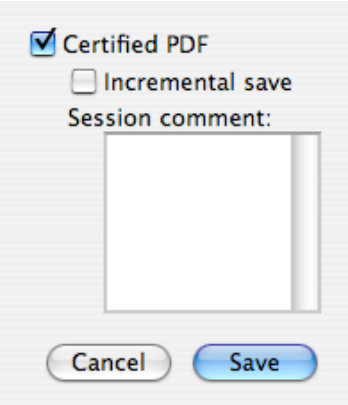
See *Session Information* on page 158 for details.

2.5.4 Backup

You can choose to make an automatic backup of your original file every time you save it. See *Make Backup on Save* on page 177.

2.6 Save As

Saves the current document under a new name. You will be presented with several options after choosing a location to save:



- Certified PDF: Allows you to include (or remove) Certified PDF information. This option will be enabled by default if the document was already Certified or when “Always enable Certified PDF” is set in the Preferences (see *Always enable Certified PDF* on page 176).
- Incremental save: All changes will be saved incrementally to enable roll back to the previous sessions (see *Incremental Save* on page 160). This is only available if “Certified PDF” is enabled.
- Session comment: Comment for the current session (see *Session Information* on page 158). This is only available if “Certified PDF” is enabled.

Save As can be applied using the Save As function in the File menu, or by its shortcut.

Shortcut: Shift + Command + S (Mac) or Ctrl + Shift + O (Windows)

2.7 Save and Preflight

This function allows you to save and preflight the current document with a profile of your choice. For more information see *Save and Preflight* on page 161.

Shortcut: Command + option + S (Mac) or Alt + Ctrl + S (Windows)

2.8 Revert to Saved

This function reverts the current document to the state it was in when last saved with “Save”, “Save As...” or “Save and Preflight...”.

This is particularly useful to avoid having to undo several actions.

Note: “Revert to Saved” cannot be undone by Command + Z or Ctrl + Z.

2.9 Page Setup

This option in the File menu opens the standard Mac OS Page setup window.

Shortcut: Shift + Command + P

2.10 Print

2.10.1 Printing to Pdf

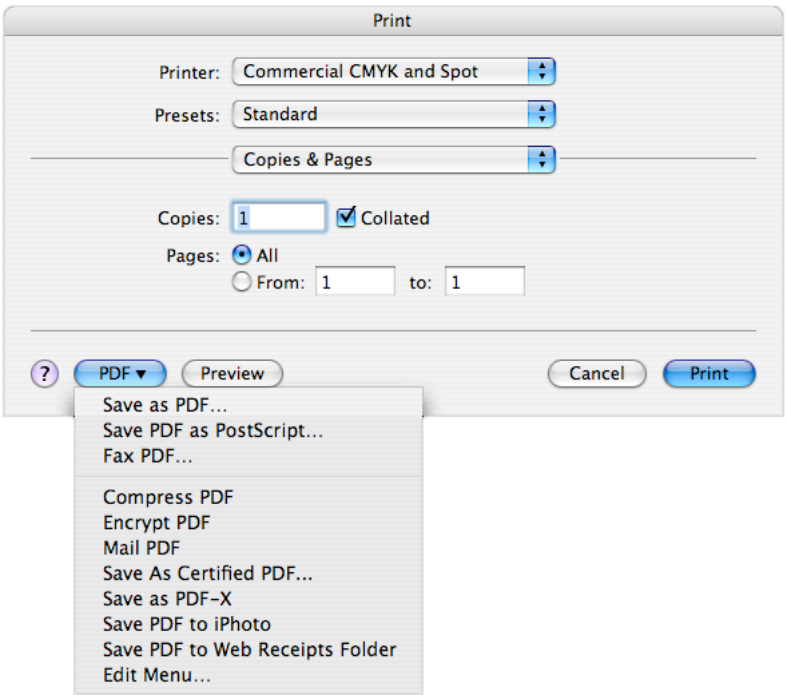
Outputting the file as PDF retains all of its features (layers, transparencies, separation control...). This can be done in 3 different ways in the Print window:

- Using the PDF button and clicking “Save as PDF”.

- Using the PDF button and selecting one of the predefined PDF-related actions (e.g.: “Compress PDF”).

  Note: These predefined actions are only available in Mac OSX Tiger or later.

- Choosing a PDF-enabled printer. This is generally a workflow (e.g.: created with Odystar or Nexus).



Note: Only the page range of the Print window is taken into account when printing to PDF, everything else is ignored.

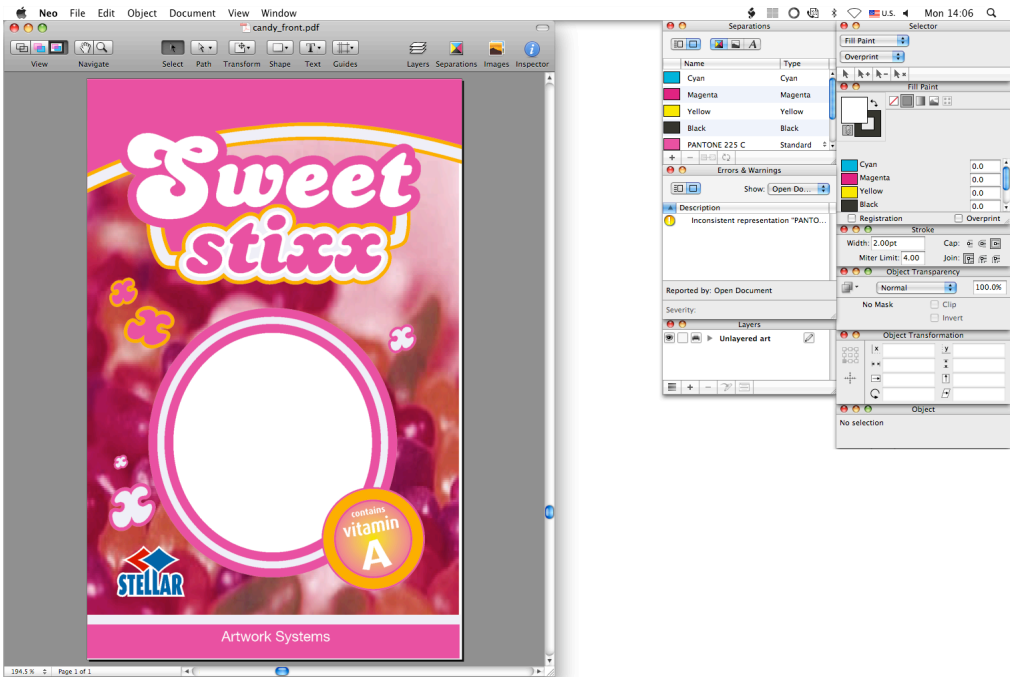
2.10.2 Printing to a Device (Printer Driver)

When printing to a device that doesn't support PDF (e.g. a PostScript printer driver), i-cut Preflight uses the Mac OSX Print engine to print.

Note: On operating systems older than Mac OSX Tiger, the Mac OSX Print engine flattens overprints. This can result in lineart or text being converted into images and cause a loss in sharpness. In this case, you should use the i-cut Preflight flattener (see *Flattener* on page 136) to flatten your file before printing and ensure a good print result. On Mac OSX Tiger and Leopard, overprints are printed correctly.

3. Viewing

3.1 The i-cut Preflight Workspace



When you first launch i-cut Preflight, its default workspace consists of:

On the left:

- the document window - containing the open document(s) and the tool bar.

On the right:

- the Separations window,
- the Errors & Warnings window,
- the Layers window,
- the Selector window,
- the Fill Paint window,
- the Stroke window,
- the Object Transparency window,
- the Object Transformation window,

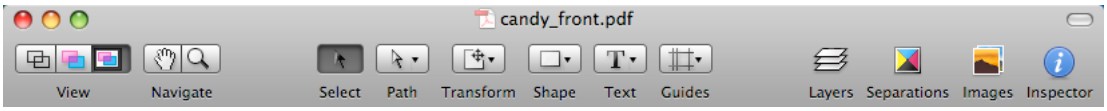
- the Object window.

3.1.1 Tool Bar

The tool bar, at the top of the document window, contains buttons and tools to view and edit your document.

When you open i-cut Preflight for the first time, your tool bar contains the following:

- View buttons,
- Navigate tools,
- Select tool,
- Path tool,
- Transform tool,
- Shape tool,
- Text tool,
- Guides tool,
- Nicks tool,
- Trace Cut Path tool
- Layers button,
- Separations button,
- Images button,
- Inspector button.

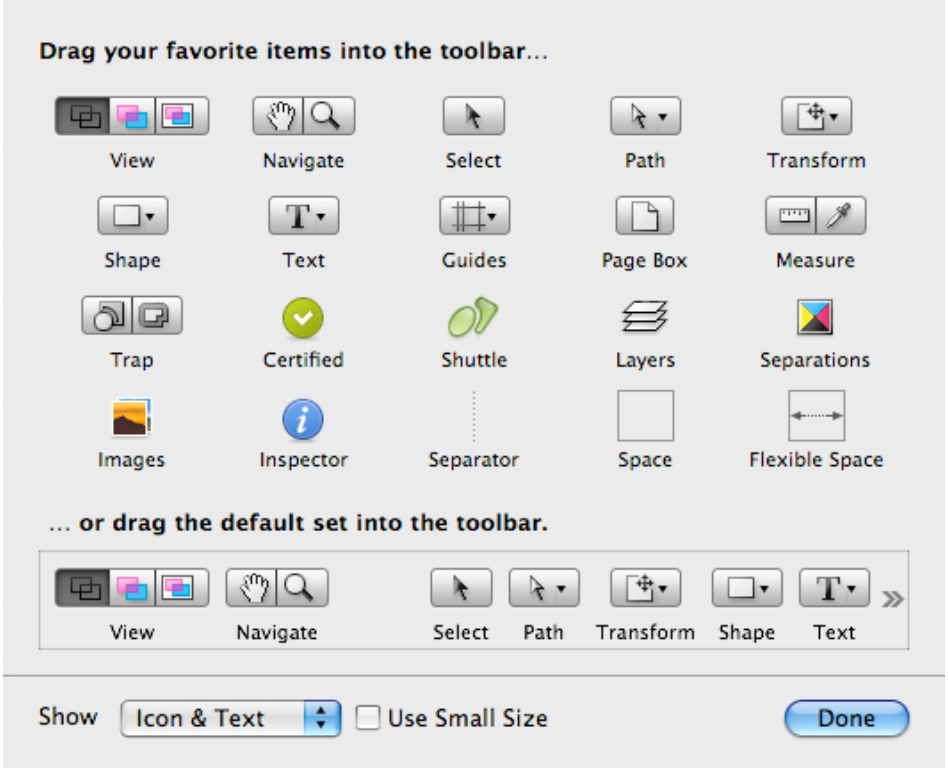


You can customize your tool bar, so you always have easy access to the tools and buttons you use the most.

Customizing the Tool Bar

1. Right-click your tool bar and select Customize Toolbar...

   This opens a pop-up containing all the tools and buttons you can add to the tool bar.



2. Drag your desired tools / buttons onto the tool bar.

> **Tip:**
>
> - You can organize your tool bar by adding separators, spaces or flexible spaces.
> - To go back to the default tool bar, drag the default tool bar set onto the tool bar.

3. Choose if you want to show only the icon, only the text, or both for your tools and buttons.

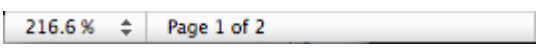
   By default, the tool bar shows both the icon and the text.

4. If you want to add lots of tools and buttons or the tool bar, or maximize the viewing space for your document, select "Use Small Size" to make the tools and buttons smaller.
5. Click "Done" when you are finished.

   All document windows will now have the new tool bar.

3.1.2 Navigation Bar

The bottom left corner of the document window indicate the current document page you are viewing, and the zoom factor you are viewing it at.



You can use this area to change the zoom factor (see *Zoom Factor* on page 27), or navigate between the document's pages (see *Page Browsing* on page 29).

3.1.3 Palette Magnetism

You can attach the top of a palette to the bottom of another palette. When moving a palette, all palettes attached to it (downwards) will be moved along. To detach palettes from one another, move the bottom palette.

3.1.4 Show / Hide Palettes

To show or hide all of the i-cut Preflight palettes, go to Window / Show palettes (when they are hidden) or Window / Hide palettes (when they are visible).

Shortcut: F8 (Mac)

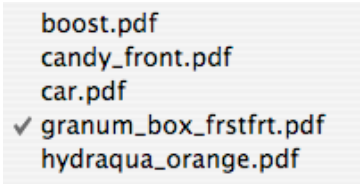
3.2 Views

3.2.1 New View

New View in the View menu opens a new window for the current document. Both windows have their own view options.

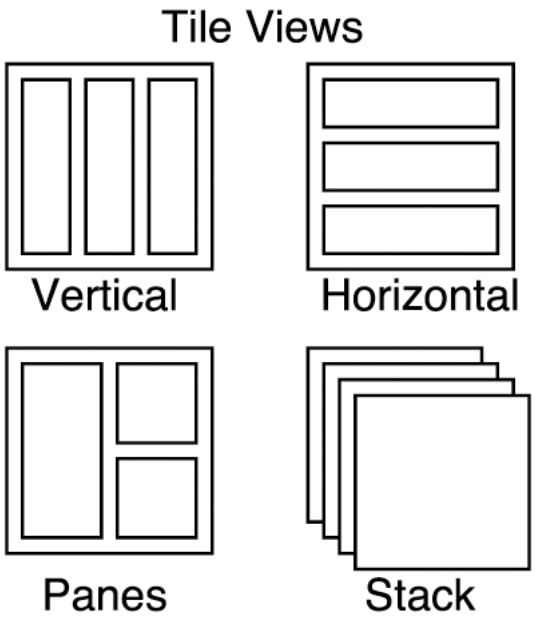
3.2.2 Switch Views

If multiple files are open, the bottom part of the Window menu lists all open document windows, so you can bring another document to the front.



Shortcut: Command + ~ (Mac)

3.2.3 Tile Views



Vertical

Divides the available space vertically among all open windows.

Horizontal

Divides the available space horizontally among all open windows.

Panes

All the open windows are laid out like a mosaic on the available space.

Stack

All the open windows are stacked on top of each other.

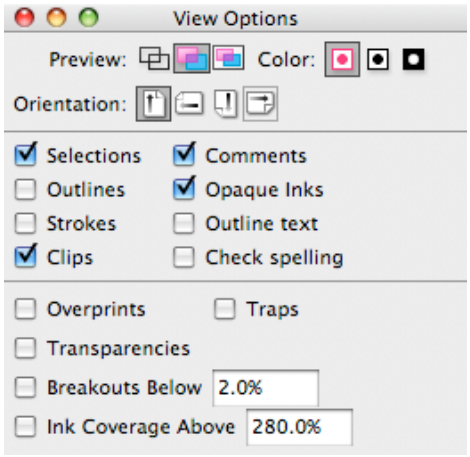
3.2.4 Synchronize Views

This option, available from the View menu, enables you to synchronize several views of the same file (generated by the New View option, see *New View* on page 20).

This means that the zooming and panning that you apply to one of the windows will automatically be applied to the other windows as well.

3.2.5 View Options Window

Go to Window/View Options to open the View Options window.



On Windows, i-cut Preflight shows the extended version of the View Options window. On Mac OS X, you can click the green “+” button ( ) or use the shortcut to hide/show the bottom and middle parts of the window

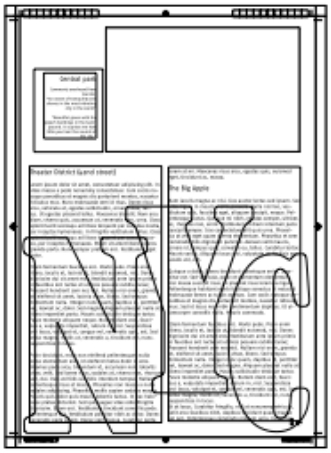
Shortcut: Shift + Command + Y (Mac) or Ctrl + Shift + Y (Windows)

i-cut Preflight will remember this viewing preference next time you start it.

Preview

There are several preview modes available in i-cut Preflight: Outline, Preview and Page mode.

- Outline shows only the outlines of all paths, on a white background filling the screen. This is the default preview mode when you install i-cut Preflight.
- Preview shows the regular version of the file (filled with separations), on a white background filling the screen.
- Page shows the filled version of the file, cut to the size of the page (Trim Box). This preview mode doesn't show cut, bleed and registration marks.



To choose one of these View Modes, you can either:

- Click one of the View buttons in the tool bar.
- Go to View/Switch View Mode.

  Note: This switches between Outline and either Preview or Page (depending on which one was most recently used).

- Use the shortcut.

Shortcut: Command + Y (Mac) or Ctrl + Y (Windows)

Color

The Color buttons are available when your file is in Preview or Page mode.

- Colors: this shows all separations in their appropriate colors.
- Black: this shows all separations in grayscale. Use this with the View Separations window to check the file separation by separation, as they would appear on film (see *View Separations Window* on page 25).
- Negative: this shows all separations in grayscale and inverted.

Orientation

The Orientation buttons allow you to rotate your document's preview. This makes it easier to correct e.g. imposition pages.

Note: This only rotates the preview. When saving your document, it will have the same orientation as it did initially.

Selections

When the Selections option is enabled, i-cut Preflight shows selected paths in the Selection color defined in the Preferences (see *Viewing* on page 172).

When it is disabled, it doesn't show selected paths.

By default, this option is enabled.

Outlines

In Outline mode, the Outlines option is always on.

Enable it in Preview and Page mode to make the outlines visible.

Strokes

Enable the Strokes option to make the outline of strokes visible in Outline mode and when selecting.

Clips

The Clips option will make clipping paths visible in Outline mode.

In Preview and Page mode, it will make them visible when you select them and when the Outline option is on.

Comments

Enable the Comments option to display notes added in e.g. Acrobat. You can move, close or minimize notes.

Opaque Inks

This option is enabled by default. Disable it and enable Overprints if you want to show opaque inks as transparent (e.g. to check trapping towards opaque inks).

Outline Text

Enable this option if you want to see text as outlines instead of filled.

Check Spelling (Mac OS X Only)

This option is only available when running on Mac OS X. Enable this option to underline misspelled words in red. The language of the spelling checker is determined automatically. You can see it and change it in the Object window when text is selected (see *Language (Spell Checker)(Mac OS Only)* on page 104).

Overprints

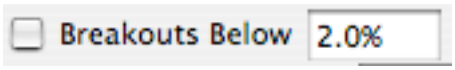
Enable this option to highlight all objects in overprint.

Transparencies

Enable this option to highlight all transparencies (overprints and blend modes).

Breakouts Below

Enable this option to highlight all areas having a percentage lower than the value you enter, in any separation.



This allows you to edit (e.g. add ink or remove) areas that may not appear on print.

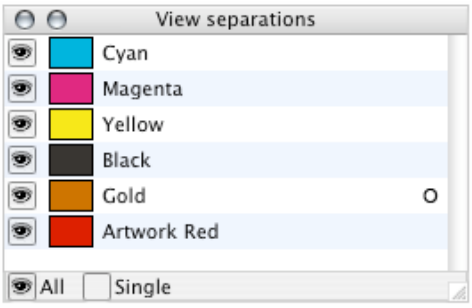
Ink Coverage Above

Enable this option to highlight all areas with a higher ink coverage than the value you enter.

Traps

Enable this option to highlight all traps.

3.2.6 View Separations Window



The View Separations window (in the Windows menu) allows you to hide or show some or all separations on the screen. To add, delete or modify separations, see *Separations* on page 124.

Special inks (Varnish, Technical or Opaque) are indicated by a “V”, “T” or “O”.

Clicking the eye in front of a separation shows or hides it.

All

Click the “All” button to display all separations. If the “All” button was already selected, all separations will be hidden.

Single

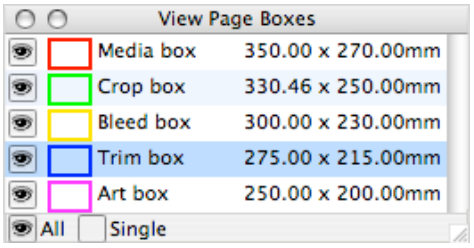
The “Single” button will hide all separations except for one.

If the “Single” button is on, showing another separation will always hide the one that was selected previously.

Deselect the “Single” button to view multiple separations again.

3.2.7 View Page Boxes Window

The Page Boxes window (in the Windows menu) allows you to show or hide page boxes, by clicking on the eye icons in front of them.



All

Click the "All" button to display all page boxes. If the "All" button was already selected, all page boxes will be hidden

You can show or hide all page boxes with the Shortcut: Command + B (Mac) or Ctrl + B (Windows)

Single

The “Single” button will hide all page boxes except for one.

If the “Single” button is on, showing another page box will always hide the one that was selected previously.

Deselect the “Single” button to view multiple page boxes again.

Note: You can define the colors used for the individual page boxes in the Preferences: See *Viewing* on page 172.

For more information on Page Boxes and how to define them: see *Page Box Tool* on page 120.

All

Click the “All” button to display all page boxes. If the “All” button was already selected, all page boxes will be hidden.

Single

The “Single” button will hide all page boxes except for one.

If the “Single” button is on, showing another page box will always hide the one that was selected previously.

Deselect the “Single” button to view multiple page boxes again.

Shortcut: Command + B (to show / hide all page boxes)

Note: You can define the colors used for the individual page boxes in the Preferences: See *Viewing* on page 172.

For more information on Page Boxes and how to define them: see *Page Box Tool* on page 120.

3.3 Navigating in a File

3.3.1 Zooming

There are several ways to change the zoom factor:

Zoom Tool

- To zoom in: click your document with the Zoom Tool to zoom in by 140% each time, or drag a rectangle to zoom in on a certain part of the document.

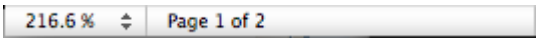
  Note: With the powerful Zoom Tool in i-cut Preflight, you can zoom in until you see single pixels.
- To zoom out: hold the Option key when clicking to reduce the zoom factor to 70%.

Shortcut: Command + Space (Mac) or Ctrl + Space (Windows)

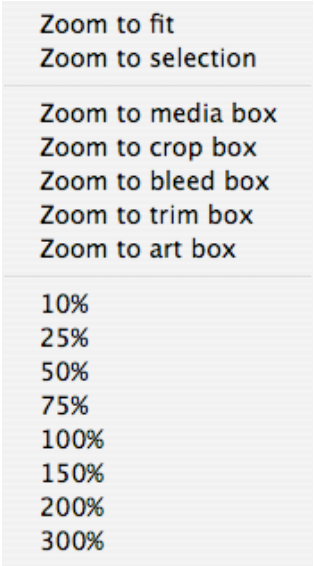
Note: On Mac OS X Tiger, Command + space opens Spotlight, so you should use Space + Command (in that order) to zoom.

Zoom Factor

You can see the current zoom factor in the bottom left part of the document window.



You can choose a predefined zoom factor in the drop-down list.



Zoom to Fit

Zoom to Fit (in the View menu) will fit the document in the window.

In page mode, this will fit the Trim Box to the window, while in outline or preview mode, the bounding box of the content is used.

Shortcut: Command + 0 (zero) (Mac) or Ctrl + 0 (zero) (Windows)

Zoom In

The Zoom In function in the View menu zooms in on the center of the window by a factor of 140%.

Shortcut: Command + + (Mac) or Ctrl + + (Windows)

Zoom Out

The Zoom Out function in the View menu zooms out on the center of the window by a factor of 70%.

Shortcut: Command + - (Mac) or Ctrl + - (Windows)

Zoom to Selection

The Zoom to Selection function in the View menu zooms in on the current selection.

Shortcut: Command + shift + 0 (Mac) or Ctrl + Shift + 0 (Windows)

3.3.2 Panning

The Hand Tool allows you to pan the current view.

You can also use the scroll bars in the document window to pan the current view.

Shortcut: Space

Note: If there is another tool selected, you can still pan by holding SPACE and dragging your mouse.

3.3.3 Navigation Window

The Navigation window is used to define the preview of the file. A small preview is shown on the left, with a red rectangle marking the previewed area.

To modify this area, drag the rectangle, create a new one with the cursor, or use the settings on the right.

Use the sliding bar or the "+" and "-" buttons to zoom in or out of the document. The value at the top shows the zoom factor, which can be entered manually.

The page button fits the file preview to the window (like the View/Zoom to Fit function).

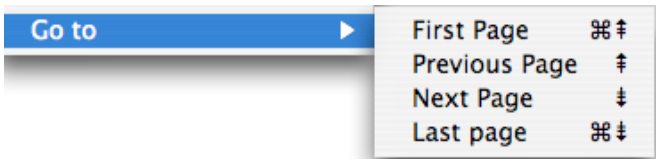
The arrow button fits the preview size to the selection (like the View/Zoom to Selection function).

The “1:1” button displays the file preview with a 100% zoom.

3.3.4 Page Browsing

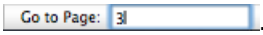
If your PDF file has several pages, you can navigate through them by:

- Using the “Go to” function in the View menu,



- Typing the page number or page label you want to go to in the page browser at the bottom of the window:

  click in

 then type the number 

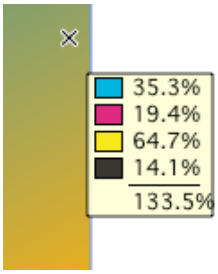
.
- Using the arrows of the page browser at the bottom of the window:
  - to go to the first page,
  - to go to the previous page,
  - to go to the next page,
  - to go to the last page.
- Using one of the shortcuts:
  - Command + Page Up (Mac) or Ctrl + Page Up (Windows) or Home / Top key ↖ to go to the first page,
  - Page Up to go to the previous page,
  - Page Down to go to the next page,
  - Command + Page Down (Mac) or Ctrl + Page Down (Windows) or End key ↘ to go to the last page.

3.4 Checking

3.4.1 Densitometer Tool

The Densitometer Tool will show the separation values and the total ink percentage at the mouse location when clicking or dragging.

The densities shown are the average of a 3 by 3 pixels square. Hold Shift while clicking or dragging to get the densities at a single pixel.



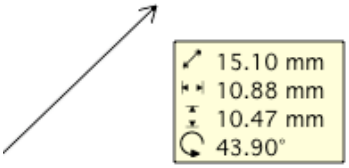
Hold Option (Mac) or Alt (Windows) while clicking to get the separation names.

You can also double-click the Densitometer Tool to open the View separations window and see the separation names.

3.4.2 Measure Tool

When clicking or dragging the Measure Tool , it will show the distance of that point to the left and bottom of the trim box (or to the ruler origin if the ruler is shown).

To measure the distance from one point to another, click again to select the end point. The window will now show the total, horizontal and vertical distance as well as the angle between the two points.



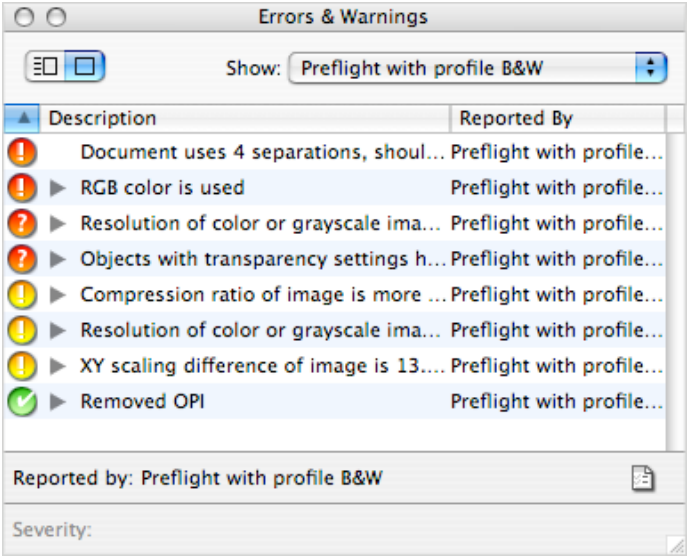
3.4.3 Object / Selection Size

You can see the size of the bounding box of a selection in the Object Transformation window. It displays the Vertical size, the Horizontal size and the location (based on the Trim Box or the center of the ruler).

See *Object Transformation* on page 87.

3.4.4 Errors & Warnings

Every time i-cut Preflight encounters an error / warning... (e.g.viewing a page with an error), it will open the Errors & Warnings window automatically.


Errors & Warnings
Show: Preflight with profile B&W
Description
Reported By
Document uses 4 separations, shoul... Preflight with profile...
RGB color is used Preflight with profile...
Resolution of color or grayscale ima... Preflight with profile...
Objects with transparency settings h... Preflight with profile...
Compression ratio of image is more ... Preflight with profile...
Resolution of color or grayscale ima... Preflight with profile...
XY scaling difference of image is 13.... Preflight with profile...
Removed OPI Preflight with profile...
Reported by: Preflight with profile B&W
Severity:

This windows shows all

- errors
- errors that can be signed-off (see *Sign-Off* on page 34)
- signed-off errors
- warnings,
- fixes
- information

that the page / document contains.

These can be:

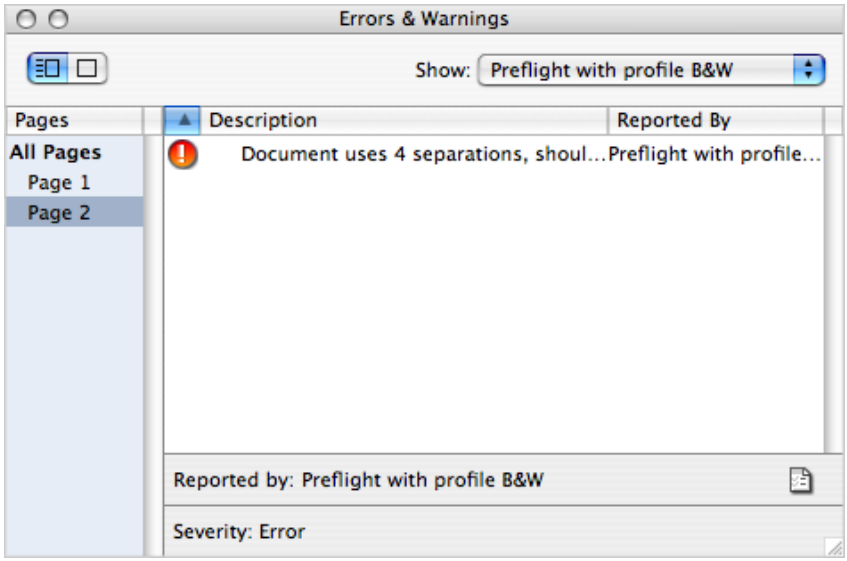
- Document errors or warnings (“Open Document”): faulty pages, glyphs of a font missing....
- Preflight errors, warnings and fixes (“Preflight Report”): errors and warnings found or fixes performed when preflighting the document in i-cut Preflight using “Save and Preflight”.
- Errors, warnings, fixes or information related to user actions: generated when doing a specific action (for example, preflighting with a preflight profile, running an action list, pasting an object, remapping separations...).

Note: This window is also available in the Window menu (Window/Errors& Warnings).

Show Pages / Hide Pages

Click the button to show (or hide) the pages column.

In this column, click a particular page to see entries for this page, or click “All Pages” to the see entries for the whole document.



Show

Use the “Show” filter to show:

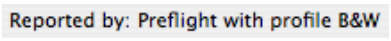
- all errors, warnings fixes and information (“Everything”),
- errors and warnings encountered when opening a page (“Document”),
- errors, warnings and fixes from the embedded preflight report (“Preflight Report”),
- errors, warnings, fixes and information generated by an action (e.g.: “Make 2 Color Job”).

View in Document

If the error / warning is related to an object, you can click this error / warning to select the object, or double-click it to zoom in on that object.

Reported by

When you click an error, warning or fix, you can see what generated it at the bottom of the window.



Note:

For Preflight errors, warnings and fixes, you can see the name of the preflight profile used for the preflight in:

- the Errors & Warnings window, the Preflight Report and the Certified Status of your document (if you used "Save and Preflight"), if your file was preflighted in i-cut Preflight,
- the Preflight Report and the Certified Status of your document, if your file was preflighted in another application (e.g. PitStop Pro).

For more information on the Certified Status, see *Certified Status* on page 162.

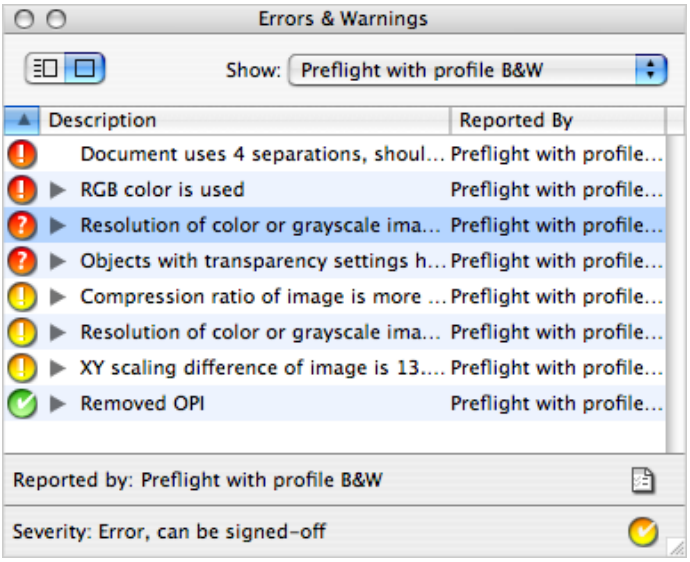
Show Report Document

The "Show Report Document" button at the bottom right of the Errors & Warnings window opens the embedded Preflight Report as a separate PDF file. It shows the errors and warnings, general file information, font information and image information.

You can print and save it as any normal PDF file.

Severity

When you click an error, warning or fix, you can see its severity at the bottom of the window.


Errors & Warnings
Show: Preflight with profile B&W
Description
Reported By
Document uses 4 separations, shoul...
Preflight with profile...
RGB color is used
Preflight with profile...
Resolution of color or grayscale ima...
Preflight with profile...
Objects with transparency settings h...
Preflight with profile...
Compression ratio of image is more ...
Preflight with profile...
Resolution of color or grayscale ima...
Preflight with profile...
XY scaling difference of image is 13....
Preflight with profile...
Removed OPI
Preflight with profile...
Reported by: Preflight with profile B&W
Severity: Error, can be signed-off

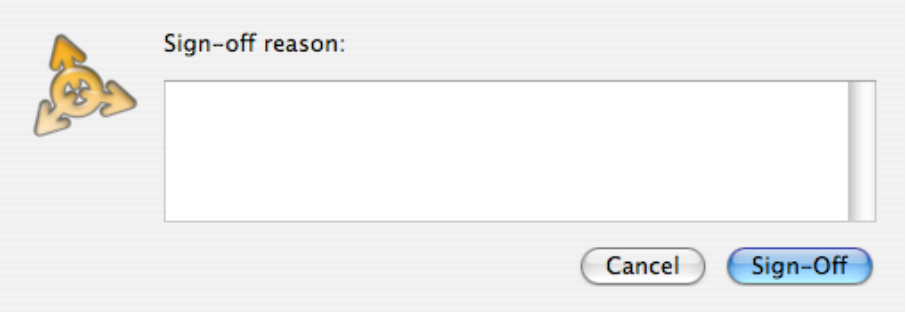
Sign-Off

When i-cut Preflight encounters an error that you can sign-off (mark as approved), it displays the sign-off icon beside it.

The types of errors that you can sign-off are defined in the preflight profile you preflight your document with. See *Problem Categories* on page 154.

To sign-off the error, click the sign-off button in the Severity area.

This opens a window for you to enter the sign-off reason.



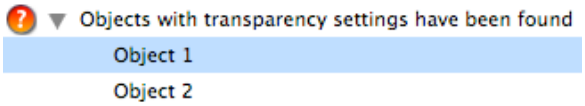
Once an error has been signed-off, its icon changes to in the Errors and Warnings window.

Note: After signing-off an error, you must Save and Preflight your document with the profile that generated the error you signed-off. See *Save and Preflight* on page 161.

The sign-off reason is displayed in the “Severity” area, the Preflight Report and the History window. For more information on the History window, see *History* on page 158.

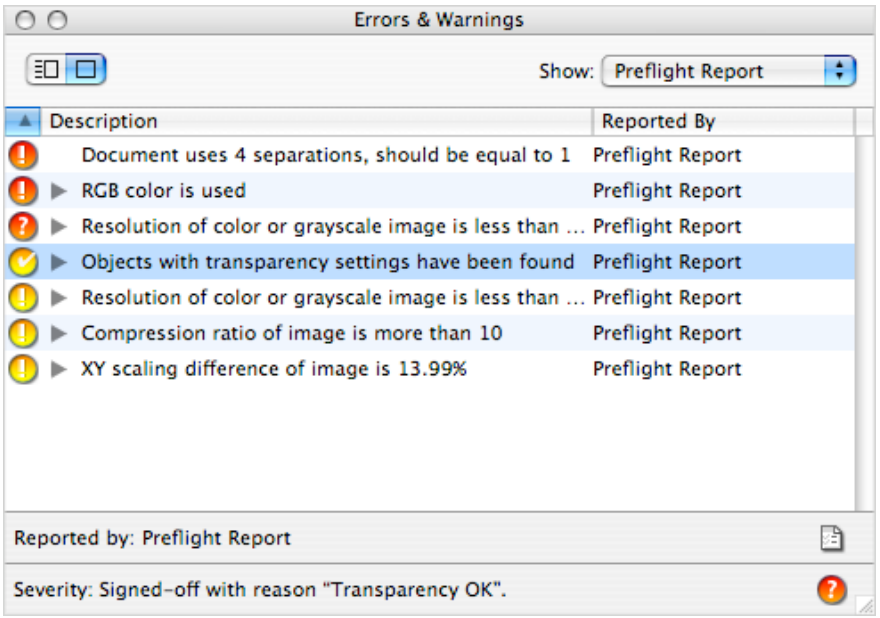
Partial Sign-Off

You can choose to only sign-off one of the objects affected by the error. To do this, click the triangle beside the error, select the object and click the sign-off button in the Severity area.



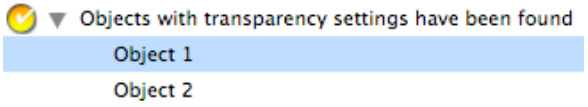
Unsign-Off

You can unsign-off an error, for example if you think the sign-off reason isn't valid. To do this, select the error and click the unsign-off button in the Severity area.


Errors & Warnings
Show: Preflight Report
Description
Reported By
Document uses 4 separations, should be equal to 1
Preflight Report
RGB color is used
Preflight Report
Resolution of color or grayscale image is less than ...
Preflight Report
Objects with transparency settings have been found
Preflight Report
Resolution of color or grayscale image is less than ...
Preflight Report
Compression ratio of image is more than 10
Preflight Report
XY scaling difference of image is 13.99%
Preflight Report
Reported by: Preflight Report
Severity: Signed-off with reason "Transparency OK".

Partial Unsign-Off

To only unsign-off one of the objects affected by a signed-off error, click the triangle beside the error, select the object and click the unsign-off button in the Severity area.



3.4.5 PitStop Report Information

You can use i-cut Preflight to view the information (errors, warnings...) contained in a PitStop Report directly in the file. Use this for files preflighted with PitStop Pro.

To do this:

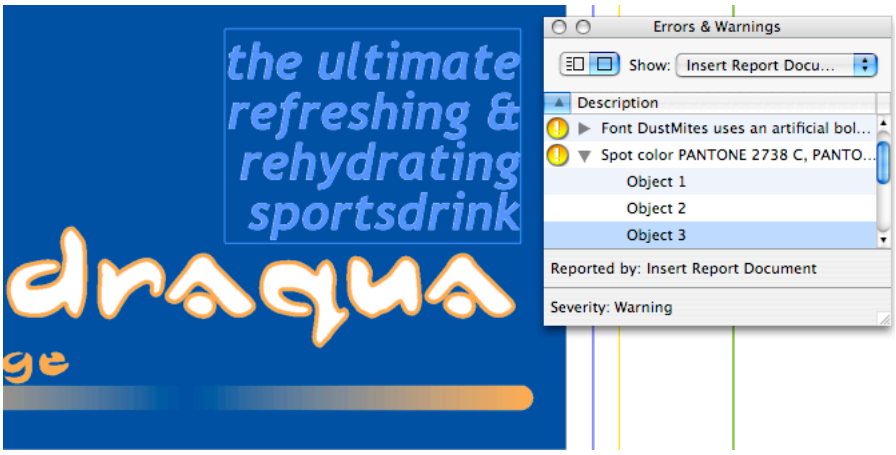
Open your PDF file in i-cut Preflight.

Use File/Insert... to open the report file. This opens the Errors and Warnings window.

Note: You can also drag and drop the report file onto the i-cut Preflight icon in the Dock, or open it from i-cut Preflight's Shuttle (see *Shuttle* on page 177).

In the Errors and Warnings window, select “Insert Report Document” to view only the report's entries.

Click an error / warning / ... in the window to highlight the area in the file.



3.4.6 File Differences

You can also use i-cut Preflight to view the differences between two files. You can use this for example when you compared the files in Odystar, they didn't match, and you want to see where the differences are.

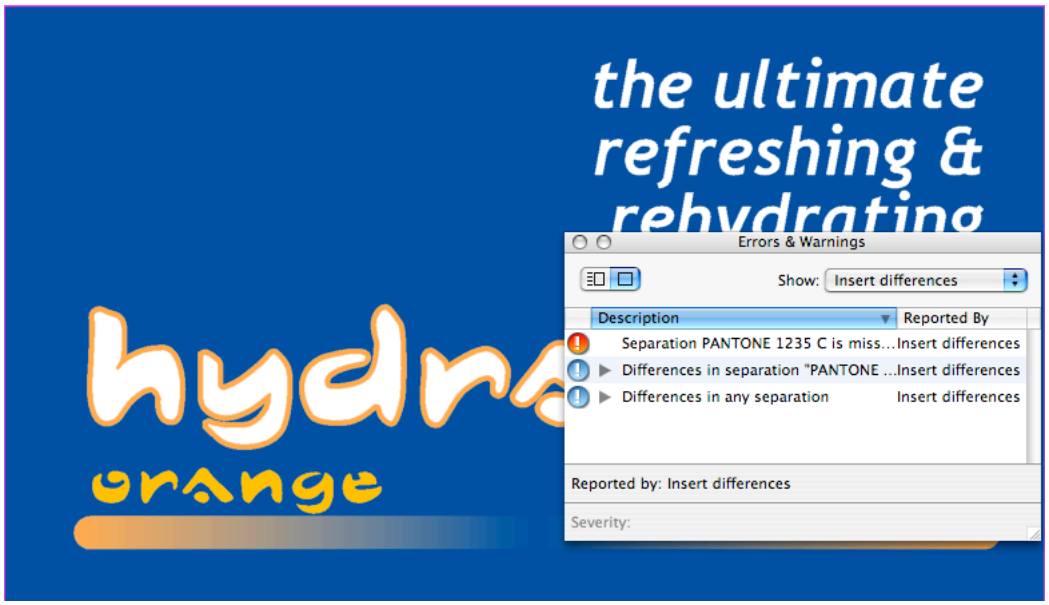
To view the areas that are different in the mismatched file

In the Odystar canvas, hold Command and double-click the mismatched job to open it in the Finder.

Drag and drop the mismatched file then the report file onto the i-cut Preflight icon in the Dock.

Note: You can also open the report file from i-cut Preflight using File / Insert, or open it from i-cut Preflight's Shuttle (see *Shuttle* on page 177).

In the Errors and Warnings window, select “Insert Differences”to view only the differences entries.



Note: Differences are grouped by separation in the Errors and Warnings window.

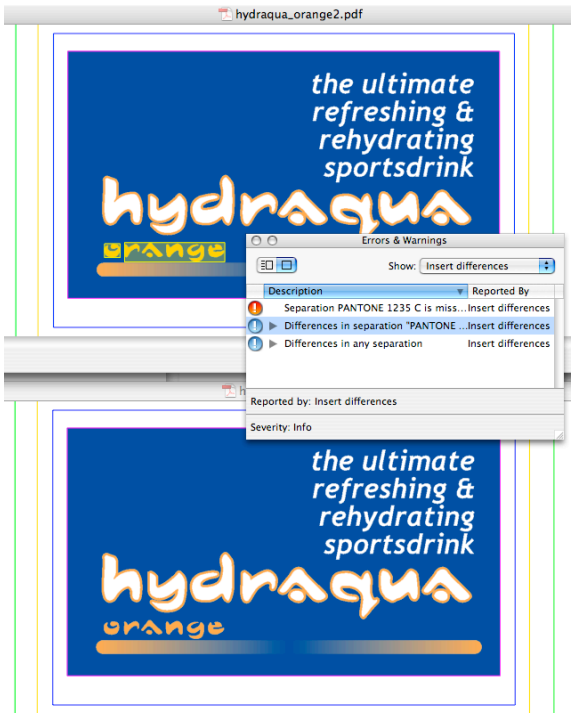
Click a difference entry in the window to highlight the difference in the file.

Note: You can also use the Shuttle Standalone application to open the mismatched file in your workflow and see the differences in i-cut Preflight. To do this, go to Shuttle's Preferences and set your i-cut Preflight application to open the file types of the mismatched file and of the compare report. For more information, see the Shuttle manual.

To see the mismatched file and the original file side byside

Open the original file in i-cut Preflight too.

Go to View / Tile Horizontally (or View / Tile Vertically).


hydraqua_orange2.pdf
the ultimate refreshing & rehydrating sportsdrink
hydraqua
orange
Errors & Warnings
Show: Insert differences
Description
Reported By
Separation PANTONE 1235 C is miss... Insert differences
Differences in separation "PANTONE ... Insert differences
Differences in any separation
Insert differences
Reported by: Insert differences
Severity: Info
the ultimate refreshing & rehydrating sportsdrink
hydraqua
orange

4. Editing

4.1 Select

4.1.1 Selection Tool

At any time, you can temporarily switch to the Selection Tool by holding the Command key (Mac) or Ctrl (Windows).

- In “Outline” selection mode, click near the outline of an object to select it.
- In “Area” mode selection mode, click inside an object to select it (this selects the topmost filled object at that location).

  Note: You can set the selection mode in the Editing Preferences (see *Editing* on page 173), but you can always temporarily switch to the other mode by holding the Option key (Mac) or Alt key (Windows).

- Drag to select all the objects that fall entirely inside the drag rectangle.
- Hold Shift to toggle the selection when clicking or dragging. Selected objects will be deselected and vice versa.

4.1.2 Select All

Select All (in the Edit menu) selects all the objects in the document, except for the locked or hidden objects. When the Type Tool is active, it selects all the text in the active text block.

Shortcut: Command + A (Mac) or Ctrl + A (Windows)

4.1.3 Deselect All

Deselect All (in the Edit menu) deselects all the objects in the document, except for the locked or hidden objects.

Shortcut: Shift + Command + A (Mac) or Ctrl + Shift + A (Windows)

4.1.4 Invert Selection

Invert Selection (in the Edit menu) will invert the selection of all the objects in the document, except for the locked or hidden objects. What is selected will be deselected and vice versa.

Shortcut: Option + Command + A (Mac) or Ctrl + Alt + A (Windows)

4.1.5 Previous Selection

Previous Selection (in the Edit menu) reverts to the previous selection. This is most useful after accidentally losing the selection due to an unwanted click.

Shortcut: Option + Command + Z (Mac) or Ctrl + Alt + Z (Windows)

4.1.6 Select Lower / Higher

When several objects are superimposed and you are in “Area” selection mode (see the Preferences chapter: *Editing* on page 173), you can only select the topmost object directly. With Select Lower and Select Higher, you can select each superimposed object successively.

Note: This works within a layer or across different layers.

Select Lower

To select the object below the one you selected, make sure you have clicked a point where the two objects intersect with each other, and click Edit/Select Lower.

Shortcut: Option + Command + ARROW DOWN

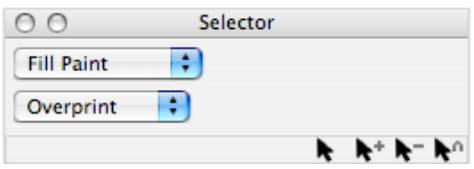
Select Higher

After using Select Lower, you can go back up by using Edit/Select Higher.

Shortcut: Option + Command + ARROW UP

4.1.7 Selector Window

The Selector window allows you to select objects based on their characteristics.



To define these characteristics, first select an option from the first drop down menu (“Fill Paint”, “Stroke Paint”, “Stroke”, “Transparency”, “Path”, “Text” or “Traps”). Then refine your selection with the second drop down menu (its contents change according to what you selected first).

Note:

For certain characteristics, you will have to further refine your criteria, with additional drop down menus, equality / inequality symbols (click “<” to change it to “=” or “>”) and input fields.

Once the characteristics are defined, click one of the arrow buttons to determine the type of selection you want:

- To select all of the objects who have the defined characteristics, click the “Select” button .
- To add the objects with the defined characteristics to an existing selection, click the “Add to selection” button .
- To remove the objects with the defined characteristics from an existing selection, click the “Remove from selection” button .
- To search for objects with the defined characteristics within an existing selection, click the “Intersect with selection” button .

Fill Paint

This allows you to select objects that have specific types of Fill Paint. The options are:

- **Overprint**: This selects all the objects that are overprinting.
- **Registration**: This selects all the objects defined in Registration color space.
- **None**: Selects all the objects with no Fill Paint.
- **Flat**: Selects all the objects with a flat Fill Paint (no shading)
- **Shading**: Selects all the objects with a shading as Fill Paint. You can refine your selection with the following options:
  - All: selects all objects with a shading
  - Axial: selects all objects with an axial shading
  - Radial: selects all objects with a radial shading
  - Uneditable: selects all objects with a shading which cannot be edited in i-cut Preflight (neither axial nor radial).
- **Image**: Selects all the objects with an image as Fill Paint. You can refine your selection with the following options:
  - All: selects all objects with an image as Fill Paint.
  - OPI: selects all objects with an external (not embedded) image as Fill Paint
  - Color: selects all objects with an image belonging to a particular color space: RGB, Lab, Gray, CMYK, BW (1-bit images) or Spot (DeviceN)

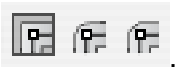
  - Type: selects all objects with an image of a particular type: JPEG or Lossless
  - Res: Selects all objects with an image that has a resolution lower, equal or higher than a specified value
- **Pattern**: Selects all the objects with a pattern as Fill Paint. You can refine your selection with the following options:
  - All: selects all objects with a pattern as Fill Paint.
  - Colored: selects all objects with a colored pattern as Fill Paint
  - Uncolored: selects all objects with an uncolored pattern as Fill Paint
- **Matches**: Selects all the objects with a Fill Paint that matches the current Fill Paint in the Fill Paint window (shown in the square besides "Matches").

Stroke Paint

This allows you to select objects that have specific types of Stroke Paint. The selection options are exactly the same as the ones for *Fill Paint* on page 42, but applied to the Stroke Paint.

Stroke

This allows you to select objects that have specific types of stroke.

- **All**: Selects all objects with a stroke
- **Width**: selects all objects with a stroke width lower, equal or higher than a specified value
- **Cap**: selects all objects with a stroke cap of the selected type. Click on one of the buttons on the side to select the cap type .
- **Join**: selects all objects with a stroke join of the selected type. Click on one of the buttons on the side to select the join type. When miter is selected, you can select the objects with a miter limit lower, equal or higher than a specified value  .
- **Dashed**: Selects all objects with a dashed stroke.

Transparency

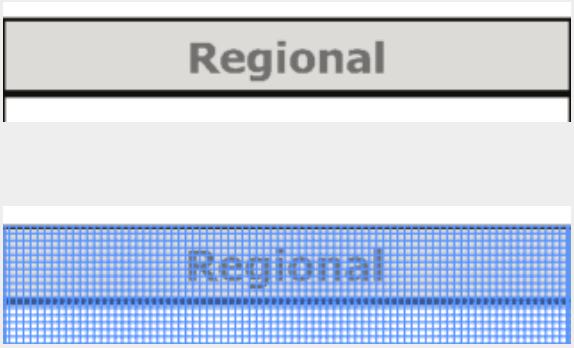
This allows you to select objects which have specific transparencies.

- **All**: Selects all objects with a transparency other than the default one (by default, objects have Normal blend mode and 100% opacity).
- **Objects**: Selects only objects (and no groups) with a transparency other than the default one.
- **Groups**: Selects only groups (and no single objects) with a transparency other than the default one.
- **Blend Mode**: Selects objects with a specific blend mode:
  - All: selects all objects with a blend mode other than Normal.
  - Non separable: selects all objects with a non separable blend mode (Hue, Saturation, Color, Luminosity).
  - Normal / Multiply / Screen / Overlay / Soft Light / Hard Light / Color Dodge / Color Burn / Darken / Lighten / Difference / Exclusion / Hue / Saturation / Color / Luminosity: selects all objects with the selected blend mode.

For more information on blend modes, see *Blend Modes* on page 70.

- **Opacity**: Selects all objects with an opacity lower, equal or higher than a specified value.
- **Opacity Mask**: Selects all objects that have a softmask.
- **Stencil Mask**: Selects all objects that have a Stencil Mask.

Note: You can use this to get rid of unwanted stencil masks generated by bad PDF exports (e.g. tables exported from Word). Select all stencil masks with the Selector window and click Edit/ Delete or Command + Backspace.



Path

This allows you to select paths according to their characteristics.

- **All**: Selects all paths.
- **Open**: Selects all open paths.
- **Even-Odd**: Selects all paths filled using the Even-Odd fill mode. You can see the fill mode in the Object window (see *Object Window: Path* on page 86).
- **Non-Zero winding**: Selects all paths filled using the Non-Zero Winding fill mode.
- **Mixed Orientation**: Selects all paths with a mixed orientation, e.g. a compound made from an outline oriented clockwise, and one oriented counterclockwise). You can see the orientation in the Object window (see *Object Window: Path* on page 86).

Text

This allows you to select text according to its characteristics.

- **All**: Selects all text.
- **Size**: Selects all text with a font size lower, equal or higher than a specified value.
- **Font**: Selects all text in a specific font. To choose the font, type its name in the field on the right, or select it in the drop-down menu.

Note: All fonts partially matching the name you type will be selected.

Traps

This allows you to select all traps.

4.2 Copy & Paste

4.2.1 Cut

Deletes the selected objects from the document and copies them to the clipboard.

Shortcut: Command + X (Mac) or Ctrl + X (Windows)

4.2.2 Copy

Puts a copy of the selected objects on the clipboard.

Shortcut: Command + C (Mac) or Ctrl + C (Windows)

4.2.3 Paste

Pastes all the clipboard objects in the current document. The objects are pasted at the same location as in the original file. If the ruler is shown, the object is pasted at the same position relative to the ruler as when it was copied or cut. Objects will be pasted at the top of the current layer. Objects can be pasted in the original document as well as in any other document.

Shortcut: Command + V (Mac) or Ctrl + V (Windows)

4.2.4 Delete

Deletes the selected objects.

Shortcut: Command + Backspace (Mac) or Ctrl + Backspace (Windows)

4.3 Undo & Redo

4.3.1 Undo

Undoes the last preformed action. The entire list of actions can be seen in the History window. The number of actions that can be undone is unlimited.

Shortcut: Command + Z (Mac) or Ctrl + Z (Windows)

4.3.2 Redo

Redoes the last undone action. After doing a new action, you can't redo the previous ones anymore.

Shortcut: Shift + Command + Z (Mac) or Ctrl + Shift + Z (Windows)

4.3.3 History

The History window contains a complete undo / redo history. For more information on the History window, see *History* on page 158.

4.4 Tools

4.4.1 Select Tool

The Select Tool allows you to select objects either by clicking in them (Area select), or on their outline (Outline select). For more informations see *Selection Tool* on page 40.

4.4.2 Direct Selection tool

With the Direct Selection Tool , you can edit paths. For more details see *Editing a Path* on page 85.

Double-clicking on the Direct Selection Tool opens the Object window (according to what is selected, the Object window's name changes to “Path”, “Box”, “Ellipse”, “Star”, “Polygon”, or “Text”).

4.4.3 Scissors Tool

The Scissors Tool is located under the Direct Selection Tool: hold the mouse down on the Direct Selection Tool to show it.

It enables you to open an outline at a certain point, or cut a closed outline in two parts.

4.4.4 Redraw Path Tool

The Redraw Path Tool becomes available by holding the mouse down on the Direct Selection Tool. It allows you to redraw a part of a path

See also *To redraw a path* on page 90

4.4.5 Transform Tool

The Transform Tool allows you to select, move, scale and rotate objects. You can also use the Transformation window to transform the selected objects (see *Object Transformation* on page 87). Double-click the Transform Tool to open this window.

Selecting

The Transform Tool can be used to select. The cursor will be a regular arrow and will work like the select Tool.

Moving

Dragging

To move an object click inside the bounding box and drag. The cursor will change to a crossed arrow .

To constrain the movement either vertically or horizontally, hold the Shift key.

Moving by Step Distance

To move an object by a predefined distance, set the Step distance in the Preferences (see *Step distance* on page 174), and use the arrow keys of your keyboard.

For example if the Step distance is 5mm, pressing the right arrow key once will move the object to the right by 5mm.

Note: Hold the Option key (Mac) or Alt key (Windows)to move the selected object by 10 times the step distance.

Snapping

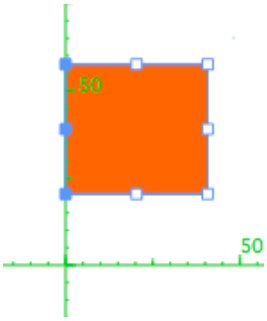
To snap an object to the nearest visible page box, guide or the ruler, you can either:

- start to drag it then hold Command(Mac) or Ctrl (Windows),
- hold Command (Mac) or Ctrl (Windows) and use an arrow key.

Note: If there isn't anything to snap to in the direction of the arrow key you use, the object will not move.

i-cut Preflight uses the object's handles for snapping.

In the example below, the selected object snapped to the left, to the ruler. i-cut Preflight placed the object's left handles on the ruler (the handles used are highlighted).



Resizing

To resize (scale) the selected object(s), move the mouse over one of the eight handles and drag. The cursor will change to a horizontal, vertical or diagonal double arrow .

Scaling is performed relative to the opposite corner or side, unless the ruler is shown. In that case, scaling is relative to the ruler origin.

To constrain the scaling to be equal in both directions, hold the Shift key.

Rotating

Move the cursor slightly outside one of the handles to rotate the selected object(s). The rotation is relative to the center of the selection, or to the ruler origin if it is shown.

Hold Shift to constrain the rotation to multiples of the constrain angle. You can set the constrain angle in the Editing Preferences (see *Editing* on page 173).

Hold Command (Mac) or Ctrl (Windows) to snap to those angles when rotating the object.

4.4.6 Edit Paint Tool

The Edit Paint Tool allows you to modify the paint of selected objects (e.g.: shadings or pattern fill paint).

For more information see *Paint Tool* on page 64.

Double-clicking on the Edit Paint Tool opens the Paint window (see *Fill Paint / Stroke Paint* on page 59) and the Paint Transformation window (see *Fill Paint Transformation window* on page 66).

4.4.7 Pan tool

The Pan tool enables you to navigate in the current view with the cursor. For shortcuts, see *Panning* on page 29.

4.4.8 Zoom Tool

The Zoom Tool allows you to zoom in and out of the current view.

For more types of zoom, see *Zooming* on page 27.

4.4.9 Page Box Tool

The Page Box Tool is used to modify the Page Boxes (see *Page Box Tool* on page 120).

Double-clicking on the Page Box Tool opens the Page Box Transformation window (see *Page Box Transformation window* on page 121).

4.4.10 Ruler Tool

The Ruler tool allows you to place objects accurately in the document, by dragging or snapping them to the Ruler.

Show / Hide Ruler

When the Ruler is shown, many functions are relative to it.

To show the Ruler, you can use:

- the Ruler Tool,
- the View/Show Ruler function,
- the Ruler button in the Ruler Transformation window,
- the R or Command + R (Mac) or Ctrl + R (Windows) shortcut.

To hide the Ruler, you can use:

- the View/Hide Ruler function,
- the Ruler button in the Ruler Transformation window,
- the Command + R (Mac) or Ctrl + R (Windows) shortcut.

Note: The Ruler Tool or the R shortcut show the Ruler but cannot hide it.

Ruler Tool

The Ruler Tool allows to move the Ruler. Just drag or click the mouse anywhere to move the Ruler to that location.

Hold Shift to constrain the Ruler movement either vertically or horizontally.

Snapping

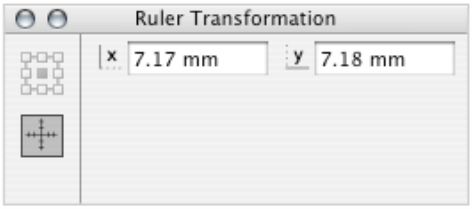
To snap the Ruler to the nearest visible page box, guide or the ruler, you can either:

- start to drag it then hold Command (Mac) or Ctrl (Windows),
- hold Command (Mac) or Ctrl (Windows) and use an arrow key.

Note: If there isn't anything to snap to in the direction of the arrow key you use, the Ruler will not move.

Ruler Transformation Window

Double-click the Ruler Tool to open the Ruler Transformation window.



Horizontal / Vertical Offset

Use the X Offset and Y Offset fields to set the horizontal and vertical position of the selection.

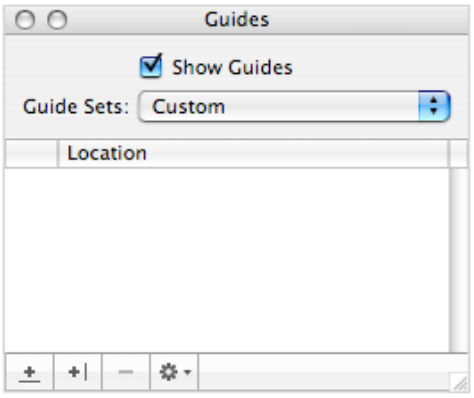
4.4.11 Guide Tool

The Guide Tool is located under the Ruler Tool: hold the mouse down on the Ruler Tool to show it.

This Tool allows you to use guides to position objects in your document.

Guides Window

Go to Window / Guides or double-click the Guide Tool to open the Guides window.



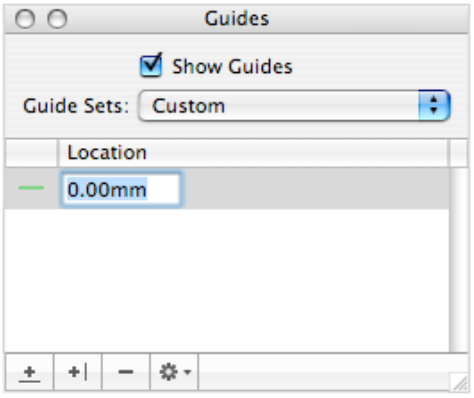
This window allows you to manage your guides.

Operations on Guides

Adding Guides

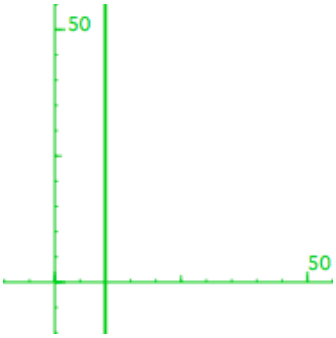
To add a horizontal guide to your document, you can either:

- double-click where you want to create it,
- click the button in the Guides window and enter the guide's position from the media box or the ruler if it is shown (for example “10mm” positions the guide 10 mm above the ruler's horizontal axis).



To add a vertical guide to your document, you can either:

- hold Option (Mac) or Alt (Windows) and double-click where you want to create it,
- click the button in the Guides window and enter the guide's position from the media box or the ruler if it is shown (for example “10mm” positions the guide 10 mm on the right of the ruler's vertical axis).



To add a guide on a page box, a selection or the ruler:

- click the button in the Guides window and select “Add guides on media / crop / bleed / trim / art box”,
- click the button in the Guides window and select “Add guides on selection”,
- click the button in the Guides window and select “Add guides on ruler”.

Selecting Guides

To select a single guide:

- click it with the Guide Tool,
- select it in the Guides window.

To select multiple guides:

- hold Shift and click each guide to select with the Guide Tool,

- drag a rectangle over the guides to select with the Guide Tool,
- hold Shift or Command and select the guides in the Guides window.

Moving Guides

To move a guide, select it and:

- drag it with the mouse,
- use the arrow keys to move it by the step distance (see *Step distance* on page 174).
- hold Option and use the arrow keys to move it by ten times the step distance.
- hold Command (Mac) or Ctrl (Windows) to snap it to the nearest (visible) object, page box, other guide, or ruler.

Rotating Guides

To rotate a guide (from horizontal to vertical and vice-versa), hold Option (Mac) or ALT (Windows) and drag it with the mouse.

Duplicating Guides

To duplicate a guide, select it, click the button in the Guides window and select “Duplicate selected guides”.

Deleting Guides

To delete a guide, you can either:

- select it and press the Backspace or the Forward Delete key,
- select it and click the button in the Guides window.

Note: You can move, rotate, duplicate or delete several or all guides at once.

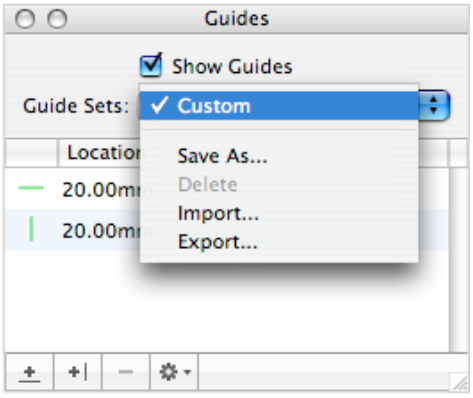
Showing / Hiding Guides

- To show guides, enable the “Show Guides” option in the Guides window or go to View / Show Guides.
- To hide guides, disable the “Show Guides” option in the Guides window or go to View / Hide Guides.

Note: You can also use the Shift + Command + R (Mac) or Ctrl + shift + R (Windows) shortcut to show or hide your guides.

Creating a Guide Set

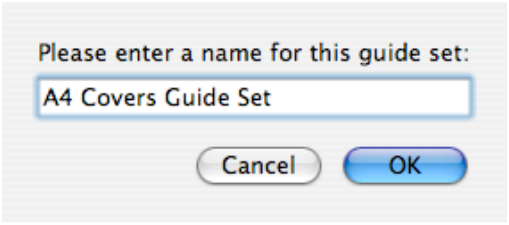
When you create guides, i-cut Preflight stores them temporarily in a “Custom”guide set.



They are saved in the document when you save it: they will still be in the document after closing and reopening it.

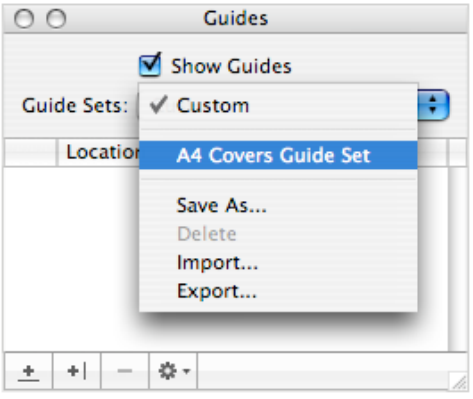
To be able to use the guides in another document:

1. Use the “Save As...” function in the “Guide Sets” list.
2. Choose a name for the guide set.



Using an Existing Guide Set

Once you have saved a guide set, you can see it in the “Guide Sets” list for all your documents.



Select it to add the saved guides to your document(s).

Note: If you have PitStop Pro, the “Guide Sets” list also contains all your PitStop Pro guide sets. You will also be ableto use your i-cut Preflight guide sets in PitStop Pro.

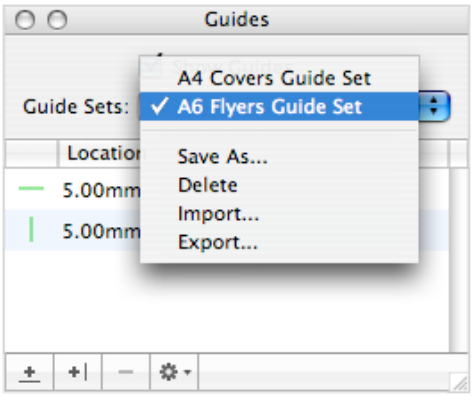
Importing a Guide Set

You can import a guide set (for example saved by another user on another machine) and use it in your documents.

To do this:

1. Select the “Import...” function in the “Guide Sets” list.
2. Browse to your guide set (“.gds”) file.
3. Give your guide set file a name (or keep its existing name).

You can now choose it in the “Guide Sets” list.



Exporting a Guide Set

You can export a guide set (and use it on another machine for example).

To do this:

1. Select the “Export...” function in the “Guide Sets” list.
2. Use the browser window that opens to save your guide set as a “.gds” file, with the name and in the location of your choice.

Deleting a Guide Set

To delete a guide set, select it then click the button in the Guides window.

4.4.12 Rectangle Tool

The Rectangle Tool allows you to draw rectangles and squares. For more information, see *Rectangle* on page 79.

Double-click on it to open the Object window with rectangle parameters.

Shortcut: M

4.4.13 Ellipse Tool

The Ellipse Tool allows you to draw ellipses and circles. For more information, see *Ellipse* on page 81.

Shortcut: L

4.4.14 Star Tool

The Star Tool allows you to draw stars. For more information, see *Star* on page 81.

Double-click on it to open the Object window with star parameters.

4.4.15 Polygon Tool

The Polygon Tool allows you to draw polygons. For more information, see *Polygon* on page 82.

Double-click on it to open the Object window with polygon parameters.

4.4.16 Pen Tool

The Pen Tool allows you to draw custom shapes (Paths). For more information, see *Paths* on page 83.

Double-click on it to open the Object window with paths parameters.

Shortcut: P

4.4.17 Type Tool

You can use the Type Tool to create or transform a Text Box (see *Text Boxes* on page 105), and select a piece of text to edit it (see *Select Text* on page 97).

You can also use it to link text blocks: text that no longer fits in a text block will overflow in the text block it is linked to. See *Text Linking* on page 107.

Double-clicking on the Type Tool opens the Object window (called “Text” window if text is selected).

Shortcut: T

4.4.18 Text Block Tool

You can have an overview of all text blocks and edit them with the Text Block Tool : you can easily identify, select, move, resize and link text blocks.

See *Text Overview* on page 108.

Shortcut: Shift + T

4.4.19 Densitometer Tool

The Densitometer Tool shows the separation values and the total ink percentage at the mouse location when clicking or dragging.

For more details see *Densitometer Tool* on page 30.

Double-clicking on the Densitometer Tool opens the View separations window.

Shortcut: I

4.4.20 Measure Tool

You can use the Measure Tool to show the distance a particular point is from the left and bottom of the trim box, or from the Ruler origin.

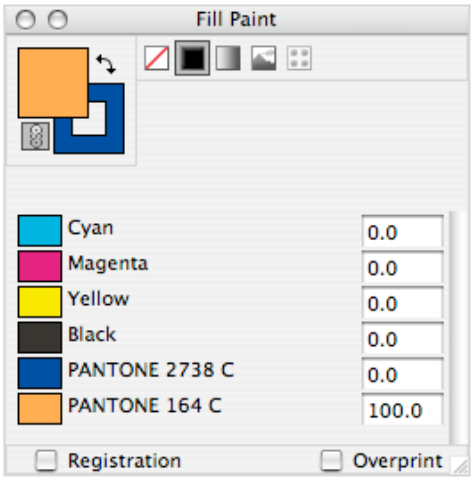
You can also use it to measure the distance from one point to another.

For more details see *Measure Tool* on page 31.

5. Appearance

5.1 Fill Paint / Stroke Paint

Double-click the Paint Tool to open the Fill Paint window.



Shortcut: Command + I (Mac) or Ctrl + I (Windows)

This window defines the paint of the selected object. Click the Fill or Stroke square to bring it to the front and define either the Fill or Stroke Paint.

You can also swap the current Fill and Stroke Paint characteristics by clicking the double sided arrow above the squares.

For example, if the selected object has a cyan and white shading as Fill Paint and a flat black Stroke, clicking on the double sided arrow will make it have a flat black Fill Paint and a cyan and white shading as Stroke Paint.

The Chain icon allows you to link the paint to the object: when you resize or move the object, its paint will be resized or moved with it. It is activated by default. If you deactivate it, you can move/resize the object, but the paint will remain at the same position/the same size.

Note:

When you create a new object, it has automatically the same fill and stroke paint as the last object you created.

To create an object with a different fill/stroke paint, create the object first, then change the fill/stroke paint.

5.1.1 No Paint

The object is not filled nor stroked .

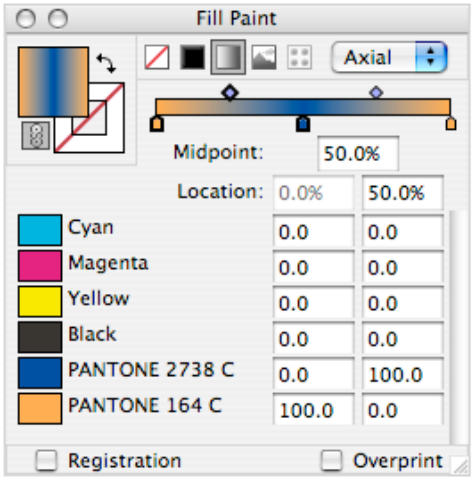
5.1.2 Flat

The normal plain color definition .

This can be CMYK as well as spot colors. You can fill in any mixture of CMYK and spot colors.

5.1.3 Shading

With Shading , the Fill Paint window shows two columns of screen percentages, allowing to define the start and end color of the gradation. The midpoint can be set in percentage.



If shading is set to Radial, a circular shading will be generated on the bounding box of the object. If it is set to Axial, a vertical gradation will be generated, based on the bounding box of the selection.

After the shading is generated, its position and size can be changed using the Paint Tool (see *Paint Tool* on page 64).

You can add colors to a shading by clicking underneath the preview bar. Each color can be moved by clicking and dragging. When moving it away from the preview bar, the color will be removed from the shading.

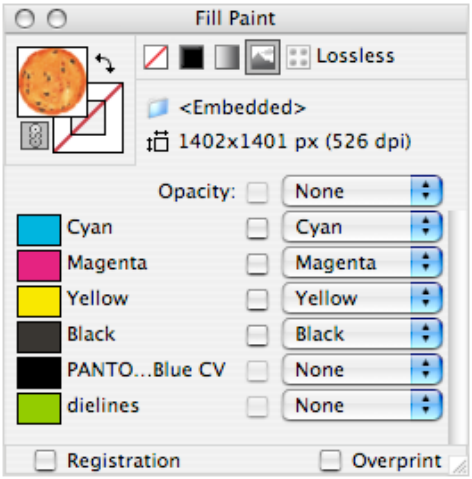
The values for two shading colors is shown: the selected colors, indicated by a black outline on the preview squares. You can see the values for another color by simply clicking on it. The location can be defined by dragging it, or by entering the location manually.

The MidPoint of every segment of the shading can be moved by moving the diamond shape on top of the preview bar, or by entering it manually.

5.1.4 Image

If you set Fill Paint to Image , a browser window will open, allowing to select the image you want to place. You can select a PNG, JPG, image PDF, TIFF, or PSD file.

The image compression rate is shown at the top of the window.



The File name is shown, the dimension of the image in pixels and the real resolution. The real resolution can differ from the file resolution. A 300 dpi image scaled at 50% will show a real resolution of 600 dpi.

To select a different image, click the Folder icon in front of the file name (this opens a browser window).

Channel Mapping

The Separation list shows the channel mapping: by default, the channels (CMYK) are mapped in their respective separation. You can remap any separation using the drop-down menus.

The use of an Opacity channel is explained below. The checkbox in front of the drop-down menu allows to invert the channel.

Opacity

If an opacity is used, the Opacity channel defines where the image is transparent or opaque: the image is knocking out the background, with the value of the opacity channel at that place.

If the Opacity channel is 100%, the image will be knocking out completely.

If the Opacity channel is 60% at a certain place, the image will be knocking out the background for 60%, meaning 60% of the image channels will be mixed with 40% of the background.

Where the opacity channel is 0%, the image is completely transparent.

Editing an image

Double-click the preview in the Fill Paint window to edit an image in the default editing application (e.g. Photoshop), defined in the Preferences (see *Editing* on page 173).

When saving the modified image in the editing application, the image in the i-cut Preflight file will be updated immediately.

Note: This will not alter the original image but save a copy of the edited image in your PDF file.

These changes can still be undone in i-cut Preflight, using the regular Undo function.

You can also edit an image in the application defined in the Preferences from the Images window. See *Edit Image* on page 131.

Placing an image

To place an external image in your document, use the Object/Image/Place function.

For more information see *Place Image* on page 130.

Exporting an image

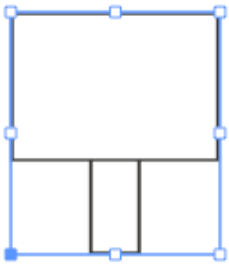
To export an image from your document into a file, use the Object/Image/Export function.

For more information see *Export Image* on page 132.

5.1.5 Pattern

To Make a Pattern

To make a pattern, select the element(s) you want to use to make the pattern, then go to Object/Pattern/Make.

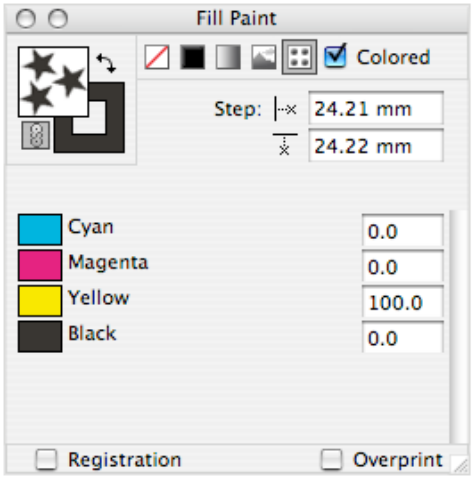


This encloses the selected objects in a box. The width and height of that box define the pattern step.

You can edit the pattern in the Fill Paint window .

Patterns in the Fill Paint Window

In the Fill Paint window, you can set the Vertical and Horizontal step for a pattern already defined.



You can also edit other characteristics of the pattern (e.g. its separations values) by double-clicking on the Fill Square (that has a preview of the pattern).

This opens the pattern in a new window, where you can edit it. The pattern in the original window is updated automatically.

Colored

If the Colored checkbox is on, the pattern will be filled using the colors of the original objects.

If Colored is off, you will be able to enter a flat color definition for the Pattern.

5.1.6 Overprint

When you activate this option, your paint is in overprint for every separation that isn't empty (zero or no image channel). Overprint applies to all paint types.

If you want to apply overprint for some separations, activate overprint for your paint, and fill K.O. or just “K” (Knock Out) for the separations that you don't want in overprint.

The K.O. option is only available if Overprint is on.

5.1.7 Registration

If the Registration checkbox is on, all separations will get the same value. Changing the value for one separation will apply the same value in all separations.

This uses the Registration Color Space to define registration marks.

5.2 Paint Transformation

5.2.1 Paint Tool

The Paint Tool is similar to the Transform Tool, except that it works on paints instead of objects. It allows you to make a selection just like the Selection and Transform Tool.

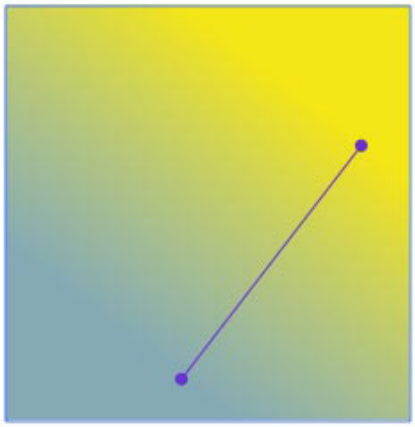
Shortcut: Shift + E

To edit either the Fill or Stroke paint, click the Fill or Stroke square in the Paint window (see *Fill Paint / Stroke Paint* on page 59), then click the Paint Tool.

Flat Paint or No Paint

These cannot be edited.

Axial Shading

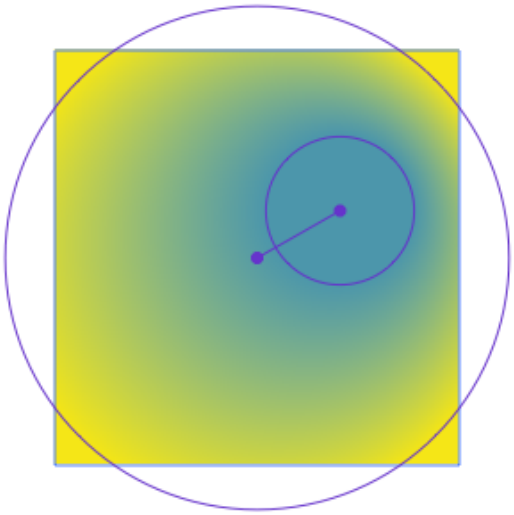


For an axial shading, the start and end point are shown, connected by a line. You can drag either start or end point to move it individually, or drag the line to move them both at the same time.

You can also rotate the shading around its center by moving the mouse slightly outside the start or end point.

Rotation can be constrained to the constrain angle (see *Constrain angle* on page 174) using the Shift key, or snapped to it using the Command key (Mac) or Ctrl key (Windows).

Radial Shading



For a radial shading, both the inner and outer circle are shown, together with their centers. When first creating a Radial shading, the centers are exactly on top of each other, and the inner circle has no radius.

Note: For a better looking radial shading, always keep the inner circle inside of the outer circle.

Move

To move both circles at the same time, just click and drag inside the circles.

To move one of the circles individually, first dissociate the circles' centers by dragging the center point, then click and drag the center point of the circle you wish to move.

Resize

To resize one of the circles, click and drag the circumference of the circle. To resize the inner circle for the first time, start dragging from slightly outside its center point.

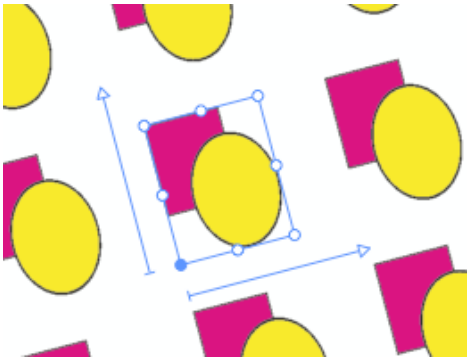
Image

When using the Paint Tool on an image, the image gets handles, that allow you to move, scale and rotate it.

If the ruler is shown, its origin will be used as point of origin for the transformation.

Patterns

When transforming patterns, the single cell will get handles, and a vertical and horizontal arrow will be shown.



The handles on the single cell allow you to move, scale and rotate the cell. If the ruler is shown, its origin will be used as point of origin for the transformation.

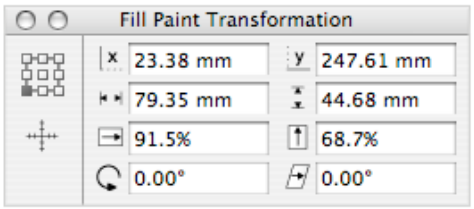
The arrows allow to modify the step distance.

Mixed Paints

When objects with mixed paints are selected, the Paint Tool behaves just like the Transform Tool.

5.2.2 Fill Paint Transformation window

Double-click the Paint Tool to open the Fill Paint Transformation window.



Using this window you can move, rotate, scale and shear an object's fill paint.

Point of Origin for the Transformation

- If the ruler is shown, the origin of the ruler is used as origin for the transformation. You can show / hide the ruler with the ruler button (see also *Exclude* on page 95).
- If the ruler is hidden, the origin of the transformation is a point from the bounding box of the selection. You can select this point with the Reference Point button . For example if you select the bottom left Reference Point, the bottom left corner of the bounding box is used as origin of the transformation. It will remain in place when scaling the selection.

Horizontal / Vertical Offset

Use the X Offset and Y Offset fields to set the horizontal and vertical position of the selection.

- When the ruler is shown, the position is defined relative to the ruler's origin.
- When the ruler is hidden, the position is defined relative to the bottom left corner of your document.

Width / Height

Use the Width and Height fields to set the width and height of the selection (in the units defined in the Preferences, see *General Units* on page 174).

Use the Scale X and Scale Y fields to scale the width and height of the selection to a percentage of the original width / height.

Note: You can flip (mirror) your selection by adding a minus sign in the Scale X or Scale Y field. Use the Scale X field to mirror your selection horizontally, and the Scale Y field to mirror it vertically.

Rotation

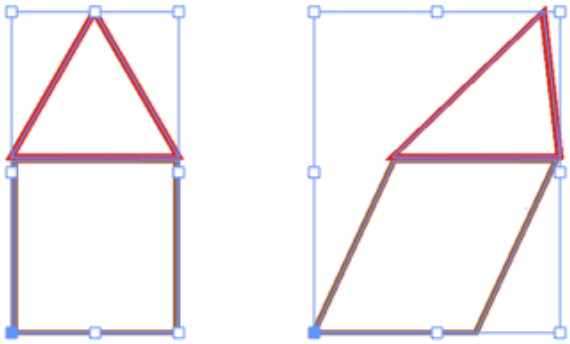
Use the Rotation field to rotate your selection counter-clockwise.

To rotate it clockwise, use the minus sign (e.g. to rotate it clockwise by 90 degrees, type “-90”).

Shearing

Use the Shear field to shear the selection by a certain angle.

In the example below, shearing the selection on the left by 25 degrees gives the result on the right.



By default, the selection is sheared to the right. To shear it to the left, use the minus sign.

5.3 Stroke Window

The Stroke window can be used to put a line around open orclosed paths.

The stroke has his own paint that can be defined in the Paint window.

5.3.1 Width

The line width for the stroke. The line width is always symmetrical (the inside and the outside distance are the same).

Cap

The caps can be Butt, Round or Square.

- With Butt caps the stroke ends exactly at the end points of a path.
- With Round caps the stroke is rounded at the end points of a path, prolonging the path slightly.
- With Square caps the stroke continues beyond the end points of the path (at a distance equal to half of the line width) and has a square ending.

Join

The join can be Mitered, Round or Bevel. This is similar to the cap, but is applied to joined paths.

Miter Limit

A miter corner closes in one point. In order to avoid the resulting corner becoming too sharp, it can be cut off.

The distance where the corner is cut off is controlled by the Miter Limit. When the limit is reached, you can then have a sharp corner.

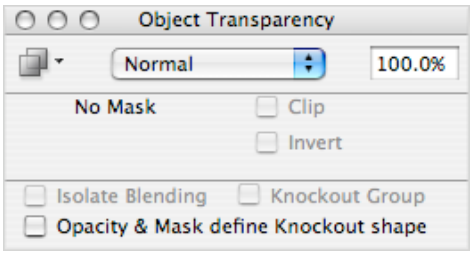
Dashed Stroke

The dashed stroke characteristics are controlled by the width of the stroke and the different Dash and Gap values.

Note: You can change the strokes' units in the Preferences. See *Editing* on page 173.

5.4 Transparency

i-cut Preflight fully supports transparencies. This means when opening a PDF file containing transparencies, these will remain after opening.



The Transparency window defines the blend mode, opacity and mask to be used on the selected objects.

5.4.1 Object / Group Transparency

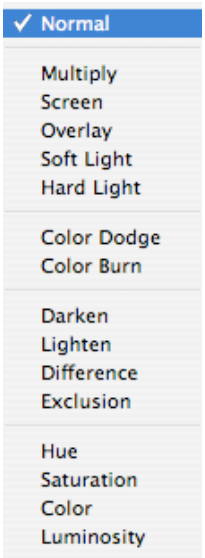
The Transparency window has a button to switch between group and object transparency.

- Object transparency : this only shows the transparency of single objects. It never shows the transparency of groups.
- Group transparency : this shows the transparency all selected top level objects. Most of the time, these top level objects are groups.

Note: When you ungroup the objects, the group transparency is lost, and the objects regain their original transparencies.

5.4.2 Blend Modes

A blend mode makes a combination between the base object and a blend object, resulting in a blend color. The result depends on the base object, the blend color and the opacity.



Normal

Normal means the blend color will simply replace the base color. At 100% Opacity, this gives the same result as it would without any transparency.

At other percentages, this will result in a mix of the base and the blend object.

Multiply

Looks at the color information in each channel and “multiplies” the base color by the blend color. The result color is always a darker color. Multiplying any color with black produces black. Multiplying any color with white leaves the color unchanged. This is mostly used for shadows.

Screen

Looks at each channel's color information and multiplies the inverse of the blend and base colors. The result color is always a lighter color. Screening with black leaves the color unchanged. Screening with white produces white. The effect is similar to projecting multiple photographic slides on top of each other.

Overlay

Multiplies or screens the colors, depending on the base color. Patterns or colors overlay the existing pixels while preserving the highlights and shadows of the base color. The base color is not replaced but is mixed with the blend color to reflect the lightness or darkness of the original color.

Soft Light

Darkens or lightens the colors, depending on the blend color. The effect is similar to shining a diffused spotlight on the image.

If the blend color (light source) is lighter than 50% gray, the image is lightened, as if it were dodged. If the blend color is darker than 50% gray, the image is darkened, as if it were burned in.

Hard Light

Multiplies or screens the colors, depending on the blend color. The effect is similar to shining a harsh spotlight on the image.

If the blend color (light source) is lighter than 50% gray, the image is lightened, as if it were screened. This is useful for adding highlights to an image. If the blend color is darker than 50% gray, the image is darkened, as if it were multiplied. This is useful for adding shadows to an image.

Color Dodge

Looks at the color information in each channel and brightens the base color to reflect the blend color. Blending with black produces no change.

Color Burn

Looks at the color information in each channel and darkens the base color to reflect the blend color. Blending with white produces no change.

Darken

Looks at the color information in each channel and selects the base or blend color (whichever is darker) as the result color. Pixels lighter than the blend color are replaced, and pixels darker than the blend color do not change.

This blend mode is often used for traps.

Lighten

Looks at the color information in each channel and selects the base or blend color (whichever is lighter) as the result color. Pixels darker than the blend color are replaced, and pixels lighter than the blend color do not change.

Difference

Blend object color and Base object color are subtracted from one another and the absolute value is taken. This blend mode has no effect on spot colors.

Exclusion

Creates an effect similar to but lower in contrast than the Difference mode. Blending with white inverts the base color values. Blending with black produces no change. This blend mode has no effect on spot colors

Hue

Creates a result color with the luminance and saturation of the base color and the hue of the blend color.

Saturation

Creates a result color with the luminance and hue of the base color and the saturation of the blend color. Painting with this mode in an area with no (0) saturation (gray) causes no change.

Color

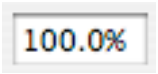
Creates a result color with the luminance of the base color and the hue and saturation of the blend color. This preserves the gray levels in the image and is useful for coloring monochrome images and for tinting color images.

Luminosity

Creates a result color with the hue and saturation of the base color and the luminance of the blend color. This creates an inverse effect from the Color mode.

Note: After you applied a blend mode to an object, the next object you create will have this blend mode applied too. If you don't want this blend mode for the new object, you need to change it after you created the object.

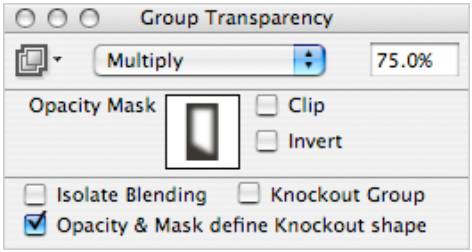
5.4.3 Opacity



Defines how much of the blend result will be used. If the opacity is 100%, the result will be 100% of the blend result.

5.4.4 Mask

If the object selected has a mask applied, it will be shown here.



Opacity Mask

Making an Opacity Mask

Select the front and back objects you want to use for your opacity mask.

Go to Object/Opacity Mask/Make, or use the shortcut Cmd + 6 (Mac) or Ctrl + 6 (Windows).

The front object becomes an opacity mask on the other selected object(s).

If you have several back objects, i-cut Preflight puts them in a new group, that gets the front object as an opacity mask.

Both the opacity mask object and the other objects remain fully editable.

Shortcut: Cmd + 6 (Mac) or Ctrl + 6 (Windows)

Note: If you want more than one object as opacity mask, you should group these objects first.

Note: If you selected only one object, that object will get an empty opacity mask (you can edit it in the Transparency window).

Releasing an Opacity Mask

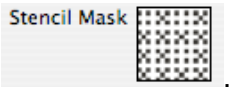
To remove the opacity mask from a group or object, go to Object/Opacity Mask/Release, or use the shortcut Cmd + Option + 6 (Mac) or Ctrl + Alt + 6 (Windows). The opacity mask will become a normal object.

Editing an Opacity Mask

To edit an opacity mask, double-click its preview in the Transparency window. It will be opened in a new window, where you can edit it.

All changes are applied immediately, and the result can be seen in the main job window.

Stencil Mask

You can see if an object has a stencil mask in the Transparency window 

.

Stencil masks (e.g. created by Illustrator you make a colored bitmap) are kept as stencil masks and no longer converted to opacity masks.

You cannot create or edit stencil masks in i-cut Preflight.

Note:

After you applied a mask to an object, the next object you create will have this mask applied too.

If you don't want this mask for the new object, you need to change it after you created the object.

5.4.5 Clip

The Clip option allows to clip the masked object using its associated opacity mask. Clipping is always on for stencil masks.

5.4.6 Invert

The Invert option allows to invert the opacity or stencil mask before applying it.

5.4.7 Isolate Blending

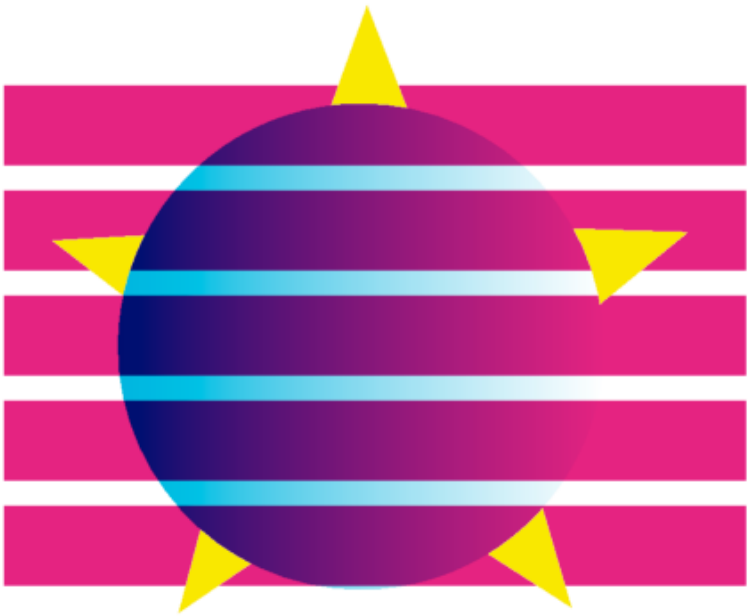
This option is only available for group transparency.

When an object has a blend assigned to it, it will affect all objects underneath.

Enable this option to apply the blending to objects within the group only, and not to other objects underneath.

5.4.8 Knockout Group

This option is only available for group transparency.



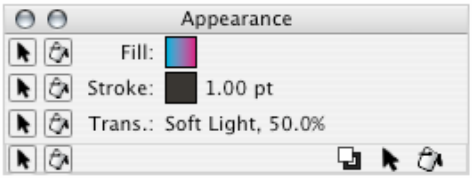
Enable this option to calculate the opacity and blend between the group's topmost object and the group's background (and not between objects inside the group).

5.4.9 Opacity & Mask define Knockout Shape

This affects only a combination of objects with an opacity mask, inside a group with the Knockout Group option.

5.5 Appearance Window

The Appearance window contains all the parameters defining the appearance of an object: the Fill Paint, the Stroke Paint and the Transparency.



When you select an object, it shows the appearance parameters of this object.

5.5.1 Defining an Appearance

You can define an appearance in the Appearance window in two ways:

- Select an object that has this appearance in your document.
- Deselect any object that might be selected and use the Fill Paint, Stroke Paint and Transparency windows to define an appearance.

Note:

- Double-click the “Fill” square to open the Fill Paint window,
- double-click the “Stroke” square to open the Stroke Paint window,
- double-click the “Trans.” field to open the Transparency window.

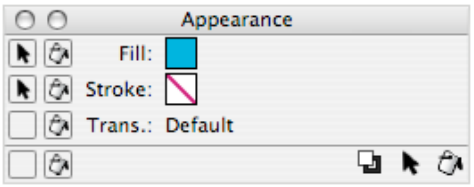
Setting the Appearance to Default

Use the “Restore Default Appearance” button at the bottom right of the window to set the Fill paint to White, the Stroke to a black two-point-wide stroke, and the Transparency to “Default”.

Selecting all Objects with a Certain Appearance

Once you have defined an appearance, enable the Arrow icons in front of the parameters you want to select and click the “Select by appearance” arrow at the bottom right of the window.

In the example below, clicking the “Select by appearance” arrow will select all Cyan objects with no stroke, without taking into account their transparency.

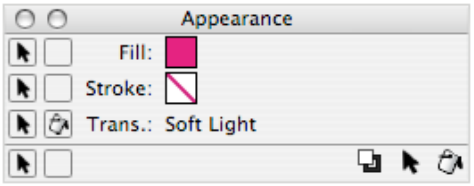


Note: Click the arrow at the bottom left to enable / disable all the appearance parameters' arrows.

Applying an Appearance to Objects

Once you have defined an appearance, enable the Paint Bucket icons in front of the parameters you want to apply and click the “Apply Appearance to selection” paint bucket at the bottom right of the window.

In the example below, clicking the “Apply Appearance to selection” paintbucket will apply a Soft Light transparency to all selected objects, but will not change their fill or stroke paint.



Note: Click the paint bucket at the bottom left to enable / disable all the appearance parameters' paint buckets.

6. Objects

6.1 Shapes

You can choose different shapes by holding the mouse down on the Rectangle tool .

The available shapes are: Rectangle, Ellipse, Star and Polygon.

Each shape created gets the current appearance (Fill and Stroke paint).

See:

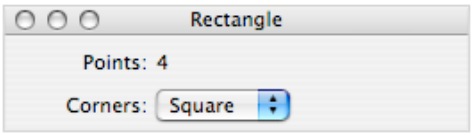
- *Rectangle* on page 79
- *Ellipse* on page 81
- *Star* on page 81
- *Polygon* on page 82

Note: You can also draw custom shapes (Paths) with the Pen Tool. See *Paths* on page 83

6.1.1 Rectangle

Drag the cursor with the Rectangle Tool to make a rectangle. Hold Shift while dragging to make a square.

Double-click the Rectangle Tool to open the Object window (called “Rectangle”in this case), in which you can change the rectangle's parameters.



Corners

You can change the corner type to:

- “Square” (default),

- “Round”,

- “Cut”,

- “Antique”.

Radius

The Radius (for Round, Cut and Antique corners) determines the relative size of the corners, in a percentage of half of the smallest side.

6.1.2 Ellipse

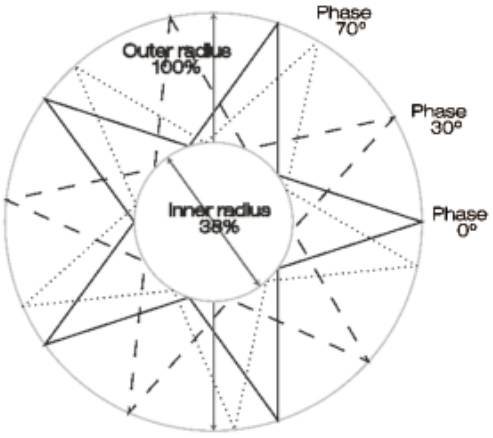
Drag the cursor with the Ellipse Tool to make an ellipse. Hold Shift while dragging to make a circle.

6.1.3 Star

Drag the cursor with the Star Tool to make a star. The starting point will be its center, and the end point will be its top.

To constrain the star to the constrain angle, hold the Shift key.

Double-click the Star Tool to open the Object window (called “Star” in this case), in which you can change the star's parameters (number of points, inner radius and phase).



Points

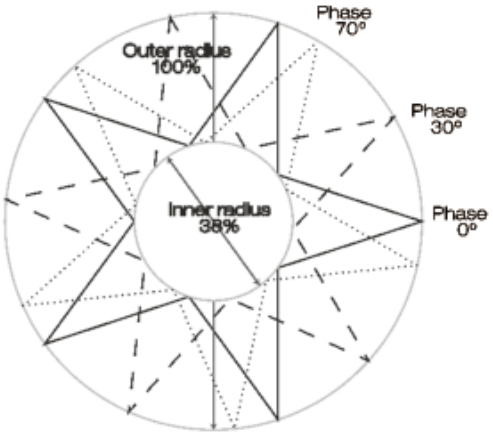
The Points define the number of star tips (5 by default).

Phase

The Phase gives the rotation of the star relative to the horizontal axis.

Inner radius

The Inner radius defines the scale factor of the inner circle, on which the inner star points are positioned, in relation to the outer circle on which the star tips are set. The smaller this ratio, the sharper the star will be.



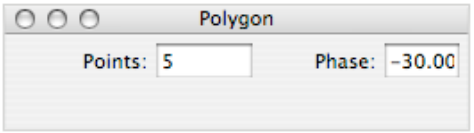
Note: You can only edit the star parameters in the Star window if you have a star object selected. Create a default star before changing the parameters.

6.1.4 Polygon

Drag the cursor with the Polygon Tool to make a polygon. The starting point will be its center, and the end point will be its top.

To constrain the polygon to the constrain angle, hold the Shift key.

Double-click the Polygon Tool to open the Object window (called “Polygon” in this case), in which you can change the polygon's parameters.



Points

Enter the number of points you want your polygon to have.

Phase

The Phase gives the rotation of the polygon.

6.2 Paths

6.2.1 Drawing a Path

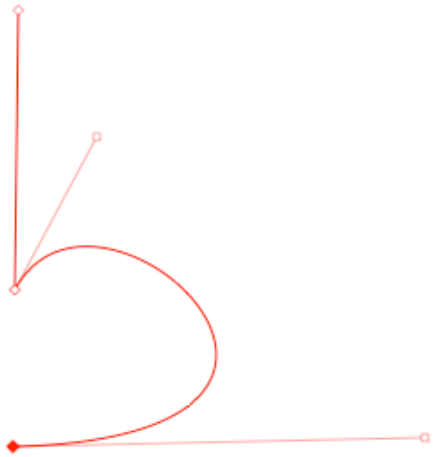
Hold the mouse down on the Rectangle Tool to get the Pen Tool .

Shortcut: P

Click or drag your cursor to begin a new path.

Adding New Straight Line Segments

- To add a new straight line segment, click where you want the segment to end.
- To add a straight line at right angle, hold Shift and click.
- To add a straight line segment after a curve, click on the last point of the curve then click where you want the end of your straight line to be.



Adding New Curve Segments

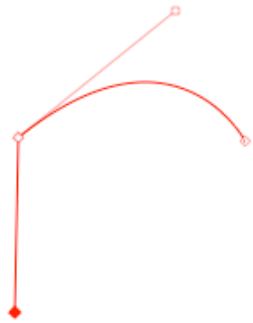
- To add a new curve segment, drag the mouse.

- To add a new curve segment and to control the curvature at the starting point too (for example to get the paths below), do the following:

1. Click on the last point of the last segment you have drawn, then without lifting the mouse, drag a handle in the direction you want the curve to go.

Note: This handle will not be visible in the final path.

2. At the end of the handle, lift the mouse then position the cursor where you want the end point of your curve to be and click (or drag to get a handle at the end).



Removing the Last Added Point

Use BACKSPACE or Command + Z (Mac) or Ctrl + Z (Windows) to remove the last point of the path.

Finishing a Path

To close a path, click the starting point again, use Object/Path/Join, or use the shortcut Command + J (Mac) or Ctrl + J (Windows).

To leave a path open, press ENTER or switch to another tool.

6.2.2 Editing a Path

To edit a path, click the Direct Selection Tool then the path you want to edit.

Shortcut: A

Note: You can Option-click (Mac) or Alt-click (Windows) to change the Direct Selection Tool's selection mode (outline or area).

When a path is editable, it shows control points for its straight lines, and control points with handles for its curves.

Add / Remove

To add a control point, double-click a line / curve.

To remove a control point, select it and press BACKSPACE.

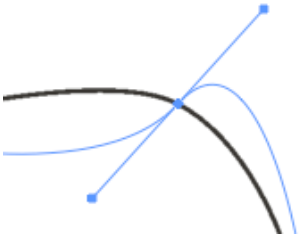
Move

To move a control point, drag it (straight line), or drag its handle (curve).

Curvature

- To edit a curve's curvature at a control point, moveone of the point's handles.

- To edit the opposite curvature as well (to preserve smoothness), first click the control point, and then drag either handle. The opposite handle will move too.



- To toggle between a sharp (line) and a smooth (curve) control point,double-click it.

Selecting Multiple Control Points

You can edit more than one control point: drag a rectangle around the control points you want to select.

You can also click inside an outline to select all of that outline's control points.

To remove control points from the selection, hold Shift and drag a rectangle around the control points to deselect.

To delete all the selected control points, press BACKSPACE.

To move them, drag one of them.

6.2.3 Joining Paths

The Join function (Object/Path/Join) closes a single open path, or can join all selected open paths and make one closed path from them.

Gaps between the open paths will be bridged by straight line segments.

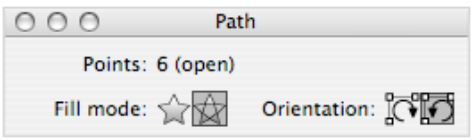
Shortcut: Command + J (Mac) or Ctrl + J (Windows)

6.2.4 Converting to a Path

Convert to Path (Object menu/Path/Convert to Path) converts all selected objects to plain groups and paths. This is especially useful for text blocks.

6.2.5 Object Window: Path

Double-click the Direct Selection Tool to open the Object window (called “Path” in this case).



When a path is selected, you can define its Fill mode and Orientation in this window.

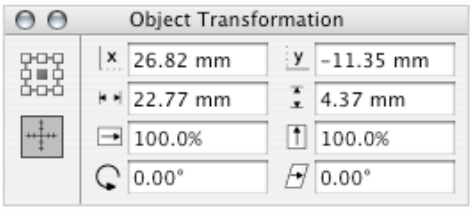
The Fill mode can be Non-Zero Winding Fill (see picture on the left) or Odd-Even Fill (see picture on the right).

The Orientation (e.g. when adding points to an open path) can be clockwise or counterclockwise.

6.3 Object Transformation

6.3.1 Object Transformation Window

Double-click the Transform Tool to open the Object Transformation window.



Using this window you can move, rotate, scale and shear a selection (object or group of objects).

Note: The objects' paint will be transformed together with the objects.

You can also use the Transformation window to transform other elements of your design:

- To move the Fill Paint only (and not the rest of the object), selectthe Paint Tool. See *Fill Paint Transformation window* on page 66.
- To move the Stroke Paint only (and not the rest of the object), select the Paint Tool and click the Stroke square in the Paint window. See *Fill Paint / Stroke Paint* on page 59.
- To modify the Page Boxes, select the Page Box Tool. See *Page Box Transformation window* on page 121.
- To move the Ruler, select the Ruler Tool. See *Ruler Transformation Window* on page 50.

Point of Origin for the Transformation

- If the ruler is shown, the origin of the ruler is used as origin for the transformation. You can show / hide the ruler with the ruler button (see also *Ruler Tool* on page 49).
- If the ruler is hidden, the origin of the transformation is a point from the bounding box of the selection. You can select this point with the Reference Point button . For example if you select the bottom left Reference Point, the bottom left corner of the bounding box is used as origin of the transformation. It will remain in place when scaling, rotating or shearing the selection.

Horizontal / Vertical Offset

Use the X Offset and Y Offset fields to set the horizontal and vertical position of the selection.

- When the ruler is shown, the position is defined relative to the ruler's origin.
- When the ruler is hidden, the position is defined relative to the bottom left corner of your document.

Width / Height

Use the Width and Height fields to set the width and height of the selection (in the units defined in the Preferences, see *General Units* on page 174).

Use the Scale X and Scale Y fields to scale the width and height of the selection to a percentage of the original width / height.

Note: You can flip (mirror) your selection by adding a minus sign in the Scale X or Scale Y field. Use the Scale X field to mirror your selection horizontally, and the Scale Y field to mirror it vertically. You can also mirror horizontally or vertically using the functions in **Object** > **Transform** . See *Mirror objects* on page 89

Rotation

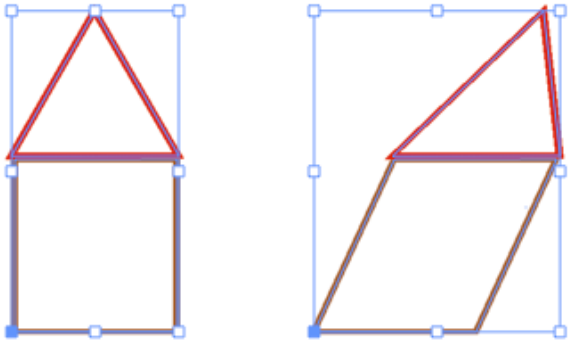
Use the Rotation field to rotate your selection counter-clockwise.

To rotate it clockwise, use the minus sign (e.g. to rotate it clockwise by 90 degrees, type “-90”).

Shearing

Use the Shear field to shear the selection by a certain angle.

In the example below, shearing the selection on the left by 25 degrees gives the result on the right.



By default, the selection is sheared to the right. To shear it to the left, use the minus sign.

6.3.2 Mirror objects

You can mirror the selected objects vertically or horizontally, by selecting the objects, and choosing **Object** > **Transform** > **Mirror Vertically** or **Object** > **Transform** > **Mirror Horizontally**

The selected object(s) will be mirrored around the center of the bounding box.

6.3.3 Scissors Tool

The Scissors Tool becomes available by holding the mouse down on the Direct Selection Tool. It allows you to either open an outline at a certain point, or cut a closed outline in two parts.

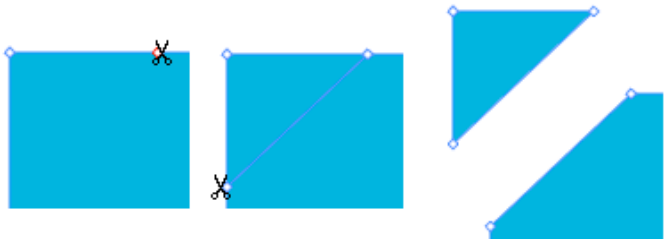
Shortcut: C

To Open an Outline

1. Select the outline with the Direct Selection Tool.
2. With the Scissors Tool, double-click the point where you want to open it.
3. With the Direct Selection Tool, move this point away from the rest of the outline.

To Cut a Closed Outline in Two Parts

1. Select the outline with the Direct Selection Tool.
2. With the Scissors Tool, click the first point.
3. Click the second point.
4. Pull one of the parts away from the other one.



Note: To delete the part of the object you have cut out, click it with the Scissors Tool and press the Backspace key.

Note:

The Scissors Tool doesn't create new objects, but makes a compound of the current object.

If you want to get two separate objects after cutting, select the compound and either go to menu Object/Compound/Release, or press Option + Shift + Command + 8 (Mac) or Ctrl + Alt + 8 (Windows).

For more information on compounds, see *Compound Path* on page 92.

6.3.4 Redraw Path Tool

The Redraw Path Tool becomes available by holding the mouse down on the Direct Selection Tool. It allows you to redraw a part of a path

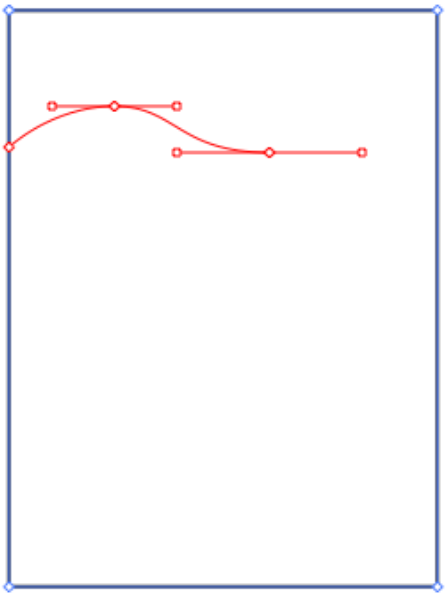
See also *To redraw a path* on page 90

To redraw a path

1. Select the path to be modified
2. Select the **Redraw Path tool**
3. Click a point on the selected path from where you want to start retracing.

   Note: The cursor will change to an arrow with an "x" if you are exactly on the path.
4. Click points in order to draw the new part which will replace the old one.

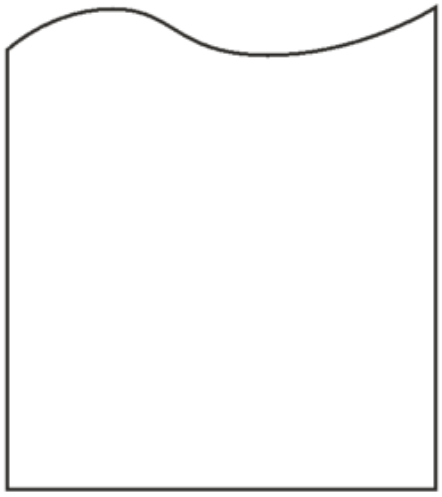
You can define as many points as you want. For more info on adding straight segments, see *Adding New Straight Line Segments*on page 83 For more info on adding curve segments, see *Adding New Curve Segments* on page 83



5. Click a point on the selected path to define the end point.

> **Note:** The cursor will change to an arrow with an "x" if you are exactly on the path.

The new part of the path has replaced the old one, which disappears automatically.

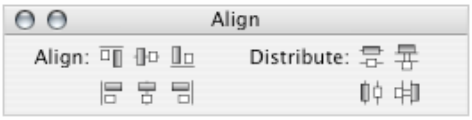


6.4 Operations on Several Objects

6.4.1 Align

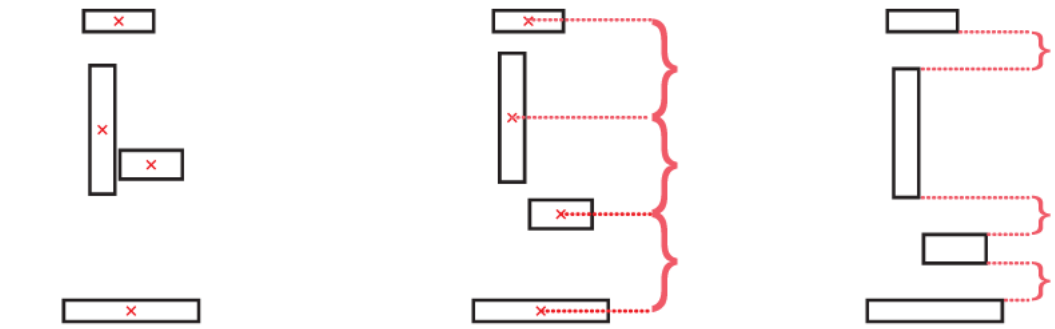
The Align function can be used to horizontally or vertically align or distribute a number of objects.

The first row is to align or distribute all objects vertically, the second row to align or distribute all objects horizontally.



The first button aligns all object to the top of the bounding box (of the selection), the second to the center, the third to the bottom.

The two following buttons allow to divide the center points, or to divide the space in between.



6.4.2 Compound Path

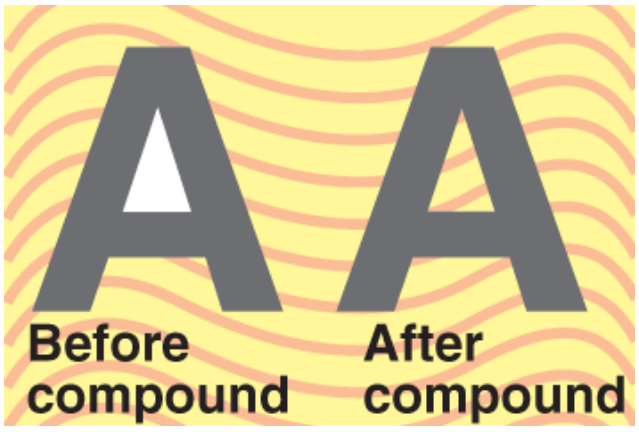
Make

Makes a compound path of the selected objects. With Make Compound, all selected paths will become one single object.

The compound is inserted at the location of the topmost object.

Where paths are overlapping, a look-through window to the background is created.

As a compound is one object, it can have only one color, so when paths with different colors are compounded, they will be filled with the color of the topmost object.



Shortcut: Command + 8 (Mac) or Ctrl + 8 (Windows)

Release

Releases a compound path. A new path will be made for every outline in the compound.

Shortcut: Option + Shift + Command + 8 (Mac) or Ctrl + Shift + 8 (Windows)

Selecting a Path from a Compound

To select and / or move a path inside a compound, use the Direct Selection Tool and select all anchor points.

6.4.3 Group

Make

All the selected objects will be put in a new group. The group is created at the location of the topmost object, so some objects may come forward.

All objects in the group will keep their own color and individual order.

Shortcut: Command + G (Mac) or Ctrl + G (Windows)

Release

Removes the selected groups while keeping all of the objects that were inside the groups.

If the group had transparency or clipping paths, these will be lost.

Shortcut: Shift + Command + G (Mac) or Ctrl + Shift + G (Windows)

6.4.4 Clipping Mask

Make

The frontmost selected object will be used to clip all other selected objects. They will be put in a new group together with the clipping object.

Both the clipping object and the other objects still remain fully editable.

Shortcut: Command + 7 (Mac) or Ctrl + 7 (Windows)

Release

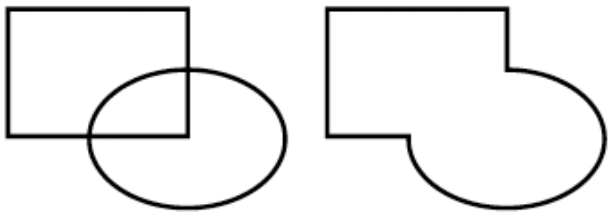
Release the clipping objects of the selected groups. All clipping objects will become normal objects again.

Shortcut: Option + Command + 7 (Mac) or Ctrl + Alt + 7 (Windows)

6.4.5 Unite

Unites the selected objects, using the foreground paint. These objects may come from different layers or groups.

The union replaces the selected objects and is sent to the layer of the object that was on top.

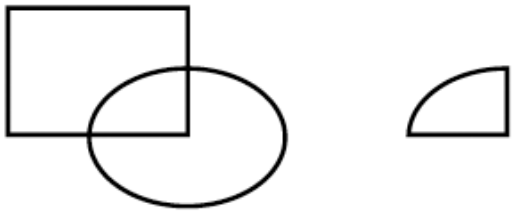


6.4.6 Intersect

Intersects the selected objects using the foreground paint.

This takes groups (and text) into account, meaning that groups will be seen as a whole, so the objects in a group will not intersect each other, but only intersect other objects or groups.

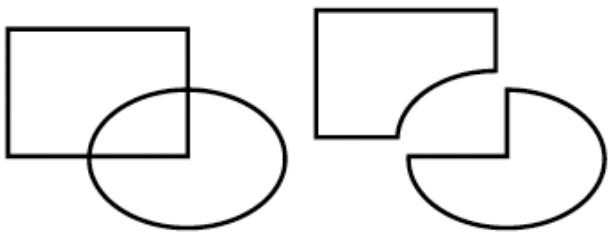
The objects may come from different layers or groups. The intersection replaces the selected objects and is sent to the layer of the object that was on top.



6.4.7 Exclude

Performs a unite minus intersection, which results in all areas that belong to exactly one object.

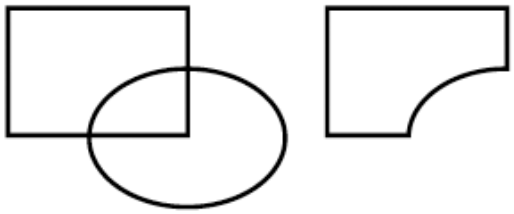
Just like Intersect, Exclude takes groups into account. The resulting objects take the foreground paint, and are placed in the layer of the top object.



6.4.8 Back minus Front

All higher selected objects are subtracted from the lowest one. Groups are taken into account (see *Intersect* on page 95).

The resulting object takes the background paint, and is placed in the layer of the lowest object.



6.4.9 Front minus Back

All lower selected objects are subtracted from the highest one. Groups are taken into account (see *Intersect* on page 95).

The resulting object takes the foreground paint, and is placed in the layer of the highest object.

7. Text

7.1 Text Detection

i-cut Preflight will try to detect text words, lines, paragraphs and boxes automatically.

It can detect paragraphs in 3 orientations: standard roman, vertical, or vertical with standard roman alignment. See *Orientation* on page 104.

Note:

For PDF files that contain text objects in a random order (e.g. if the file has been flattened), the paragraph / line / word recognition will fail, and text editing will be much more difficult.

7.2 Edit Text

7.2.1 Select Text

Only the Type Tool allows you to select a piece of text. All other tools will always select the entire text block. There are several ways to select a piece of text:

- Drag the mouse to select a consecutive piece of text.
- Click in the text to position the cursor, then hold Shift and click somewhere else.
- Double-click to select an entire word.
- Triple-click to select a paragraph.
- Quadruple-click to select the entire block (also Command + A (Mac) or Ctrl + A (Windows)).

Type Tool Shortcut: T

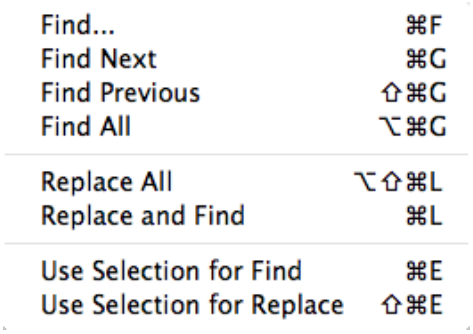
7.2.2 Edit Text

Just type to edit text. You can also copy and paste text between i-cut Preflight and any other application.

In certain cases, text editing may be restricted, or you may not be able to edit the text at all, due to font issues (see *Editing Issues* on page 109).

7.2.3 Search and Replace Text

Go to Edit/Find to perform search and replace on your document's text. You have several options:

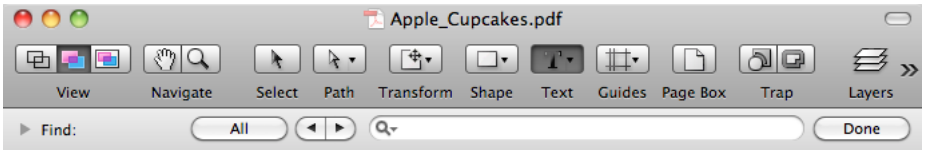


Find

Use the Find function to find a particular piece of text, in all text blocks of the current page.

Note: The Find function takes linked text blocks into account. If a word is split across two linked text blocks, it will still be found as one word.

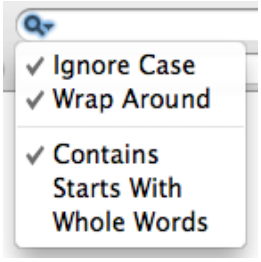
Going to Edit/Find or using the shortcut opens the Find bar at the top of the document window. This contains most of the functions of the Edit/Find submenu, as well as some options to refine the search.



At first, the Find bar only shows the Find functionality. Click the grey triangle near Find to show the Replace functionality too.

Shortcut: Command + F

Click the small triangle inside the search field to show more options:



Ignore Case

By default, the search is case-insensitive ("Ignore Case" is selected). Deselect it to make the search case-sensitive.

Wrap Around

Select this option if you want the text to continue at the beginning of the page after it has reached the end (for example if your cursor is mid-way through a text field).

This is selected by default.

Contains / Starts With / Whole Words

Choose if you want i-cut Preflight to find:

- pieces of text that contain what you entered in the Find field (this is the default option),
- pieces of text that start with what you entered in the Find field,
- whole words that match what you entered in the Find field.

Find Next

Use this to find the next piece of text matching what you entered in the Find field.

All the Find options you set in the Find dialog (Ignore Case, Warp Around, Contains...) are applied.

Shortcut: Command + G

Find Previous

Use this to find the previous piece of text matching what you entered in the Find field.

All the Find options you set in the Find dialog are applied.

Shortcut: Shift + Command + G

Find All

Use this to find all the pieces of text matching what you entered in the Find field.

All the Find options you set in the Find dialog are applied.

Shortcut: Option + Command + G

Replace All

Use this to replace all of the matching pieces of text found.

Shortcut: Option + Shift + Command + L

Replace and Find

Use this to replace the matching piece of text found, and find the next match.

All the Find options you set in the Find dialog are applied.

Shortcut: Command + L

Use Selection for Find

Use this to copy your selection into the Find field of the Find dialog.

Note: This doesn't use the paste board, so items you have previously copied can still be pasted.

Shortcut: Command + E

Use Selection for Replace

Use this to copy your selection into the Replace field of the Find dialog.

Note: This doesn't use the paste board, so items you have previously copied can still be pasted.

Shortcut: Shift + Command + E

Example 1

You want to replace "apple" by "orange" (and "apples" by "oranges") in your document.

1. Go to Edit/Find/Find (or use Command + F) and type "apple" in the Find field of the Find dialog.

   Note:

   You can also select the word "apple" in your document and go to Edit/Find/Use Selection for Find (or Command + E).

   Note that this doesn't open the Find dialog.

2. If necessary, use options to refine your search. For example:

   - Select "Ignore Case" so the word "Apple" will also be found.

- Select "Wrap Around" so words at the beginning of the page will also be found (for example if your cursor is mid-way through a text field).
- Choose "Start With" so the search will find "apples" as well as "apple".

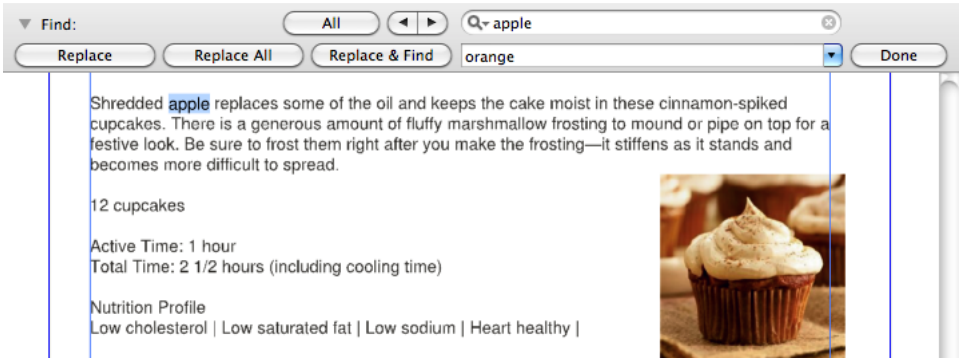
Note: Do not choose "Contains" if you don't want "pineapple" to be replaced with "pineorange"!

3. Type "orange" in the Replace field of the Find dialog.

Note: You can also select the word "orange" in your document and go to Edit/Find/Use Selection for Replace (or Shift + Command + E).

4. If you want to:

- check each occurrence as it is replaced: Use the Next button (or Command + G) then the Replace & Find button (or Command + L).
- replace all occurrences at once: use Replace All (or Option + Shift + Command + L).


Find:
All
apple
Replace
Replace All
Replace & Find
orange
Done
Shredded apple replaces some of the oil and keeps the cake moist in these cinnamon-spiked cupcakes. There is a generous amount of fluffy marshmallow frosting to mound or pipe on top for a festive look. Be sure to frost them right after you make the frosting—it stiffens as it stands and becomes more difficult to spread.
12 cupcakes
Active Time: 1 hour
Total Time: 2 1/2 hours (including cooling time)
Nutrition Profile
Low cholesterol | Low saturated fat | Low sodium | Heart healthy |

Example 2

You want to put all occurrences of "lorem ipsum" in italics.

1. Go to Edit/Find/Find (or use Command + F) and type "lorem ipsum" in the Find field of the Find dialog.

Note:

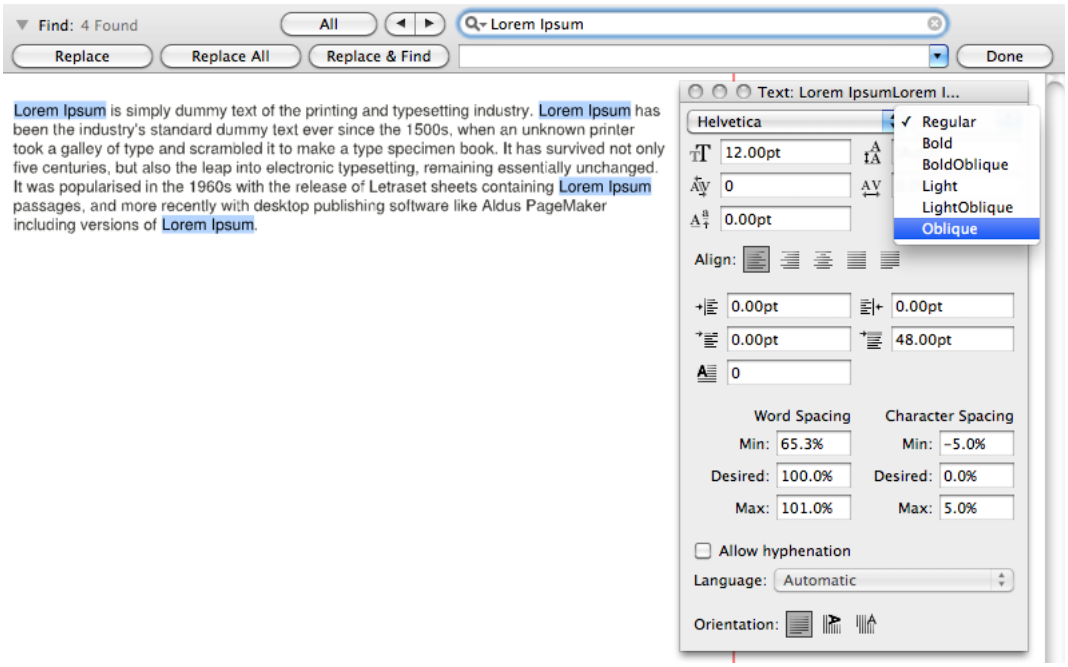
You can also select the word "lorem ipsum" in your document and go to Edit/Find/Use Selection for Find (or Command + E).

Note that this doesn't open the Find dialog.

2. If necessary, use options to refine your search. For example:

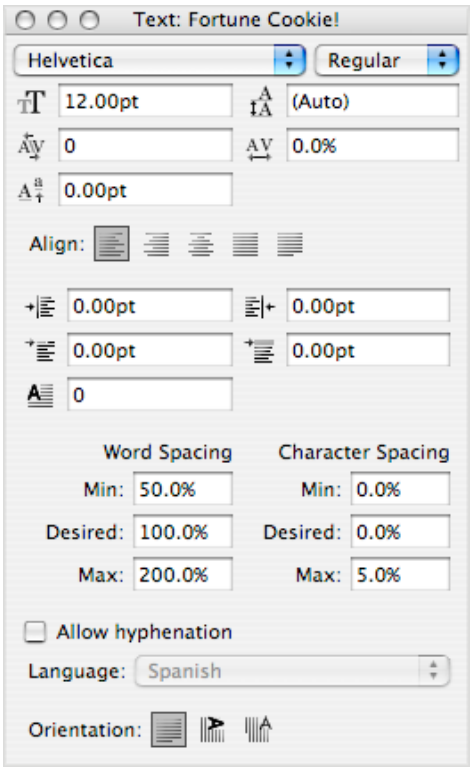
- Select "Ignore Case" so "Lorem ipsum" and "Lorem Ipsum" will also be found.
- Select "Wrap Around" so words at the beginning of the page will also be found (for example if your cursor is mid-way through a text field).

3. Click the All button (or use Option + Command + G) to find (and select) all occurrences in the text.
4. Open the Text window and make those occurrences italic.


Find: 4 Found
All
Lorem Ipsum
Replace
Replace All
Replace & Find
Done
Lorem Ipsum is simply dummy text of the printing and typesetting industry. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. It has survived not only five centuries, but also the leap into electronic typesetting, remaining essentially unchanged. It was popularised in the 1960s with the release of Letraset sheets containing Lorem Ipsum passages, and more recently with desktop publishing software like Aldus PageMaker including versions of Lorem Ipsum.
Text: Lorem IpsumLorem I...
Helvetica
Regular
Bold
BoldOblique
Light
LightOblique
Oblique
12.00pt
0
0.00pt
Align:
0.00pt
0.00pt
0.00pt
48.00pt
0
Word Spacing
Min: 65.3%
Desired: 100.0%
Max: 101.0%
Character Spacing
Min: -5.0%
Desired: 0.0%
Max: 5.0%
Allow hyphenation
Language: Automatic
Orientation:

7.3 Text Properties

Double-click the Type Tool to open the Object window (called“Text” when text is selected), which contains the text properties.



Make sure that no other object is selected, or the Object window will show “Mixed Object”.

Expand the Text window with the green button to see all the text properties.

If different parts of the text have different properties, the corresponding fields will be blank.

7.3.1 Font

The top part of the text properties allows to set the Font, Face, type size, leading (in the Text unit as set in the Preferences, or “Auto”), kerning, horizontal scaling, and baseline shift.

7.3.2 Paragraph

Using the buttons underneath, the alignment can be set to Left, Right, Centered, Justify all lines and Justify only full lines. When using Justify all lines, even the last line of text will be justified.

The fields underneath define the indents: Left indent, Right indent, First line indent, and First line gap (space before paragraph).

The last input field (Drop cap number of lines) allows to set a capital at the start of the text block, over the number of lines defined.

Word and Character Spacing values can be set, to be used when justifying text.

7.3.3 Hyphenation (Mac OS X only)

You can use automatic hyphenation in text blocks. If i-cut Preflight detects a hyphen in the text block, the hyphenation will automatically be switched on.

The hyphenation rules are defined in the Mac OS, and are language independent. If some hyphenation is incorrect or unsatisfactory, you can manually edit the hyphenation in certain words by control-clicking the word.

7.3.4 Language (Spell Checker)(Mac OS Only)

If “Check spelling” is enabled in the extended View Options window (see *View Options Window* on page 21), i-cut Preflight will automatically detect the text language and check the spelling of the words.

You can see and change the language in the Text window, but you can only set/change it for a complete paragraph.

The languages and text spelling dictionaries are provided with your Mac OSX operating system. When editing text, control-click any word to get a list of spelling suggestions. Choose a suggestion in the list to change the selected word.

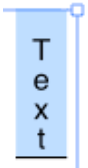
7.3.5 Orientation

i-cut Preflight can detect and edit paragraphs that have one of those three orientations:

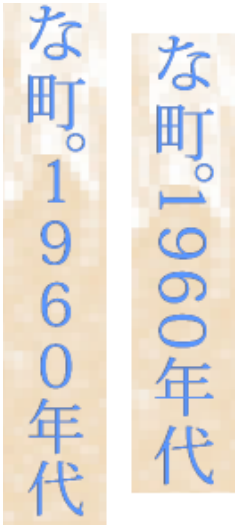
- standard roman,

- vertical,

- vertical with standard roman alignment.



You can use vertical text for numbers in a Japanese or Chinese text (see picture on the left below) and vertical text with standard roman alignment for Japanese or Chinese characters (see picture on the right below).



7.4 Text Boxes

Use the Type Tool to create or transform a Text Box.

7.4.1 Create Text Box

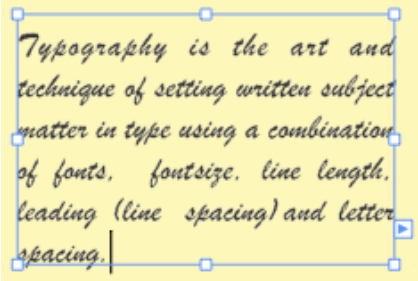
To create a Text Box, drag a rectangle with the Text Tool.

7.4.2 Transform Text Box

To move a Text Box, place the cursor over any of its sides (it becomes a crossed arrow) and drag it.

Hold Command (Mac) or Ctrl (Windows) while dragging to make the Text Box snap to the nearest visible page box, guide, or the ruler.

To resize a Text Box, drag one of its handles (when the cursor is a double arrow). All text in the box will automatically be re-wrapped.


Typography is the art and technique of setting written subject matter in type using a combination of fonts, fontsize, line length, leading (line spacing) and letter spacing.

A Text Box will always contain the entire text. If you resize the box or add text in it, it will expand downwards if necessary.

7.4.3 Split and Assemble Text Blocks

If text blocks are defined incorrectly in your file (e.g. if two different articles are recognized as one text block), you can correct this withi-cut Preflight.

The secret to killer make-up: a tanned face
LIPSTICK It's been all about gloss for ages, but we reckon it's time to bring back lippy. It looks polished and sexy and good lippy is long-lasting and moisturising. Try Max Factor Lipfinity, $29.95 (4).

You can split the text block into its original objects components, and then create new text blocks from those components.

Splitting Text Blocks

To split a text block into its original objects components (letters, words or lines depending on how the original PDF was created), select it with the Selection or Transform Tool, and go to Object/Text/ ReleaseText Block.

The secret to killer make-up: a tanned face
LIPSTICK It's been all about gloss for ages, but we reckon it's time to bring back lippy. It looks polished and sexy, and good lippy is long-lasting and moisturising. Try Max Factor Lipfinity, $29.95 (4).

Reassembling Text Blocks

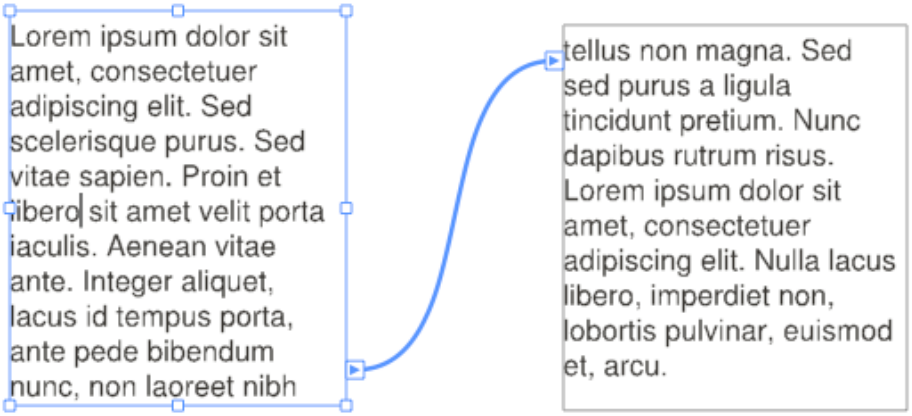
To make a new text block out of original text objects components (after splitting a text block), select the part of the text to make into a text block with the Selection or Transform Tool, and go to Object/ Text/MakeText Block.

LIPSTICK It's been all about gloss for ages, but we reckon it's time to bring back lippy. It looks polished and sexy, and good lippy is long-lasting and moisturising. Try Max Factor Lipfinity, $29.95 (4).

7.5 Text Linking

You can use the Type Tool to link text blocks: text that no longer fits in a text block will overflow into the text block it is linked to.

To do this, click the blue arrow beside the text block, and drag it into the text block you want to link the first one to.


Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Sed scelerisque purus. Sed vitae sapien. Proin et libero sit amet velit porta iaculis. Aenean vitae ante. Integer aliquet, lacus id tempus porta, ante pede bibendum nunc, non laoreet nibh
tellus non magna. Sed sed purus a ligula tincidunt pretium. Nunc dapibus rutrum risus. Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Nulla lacus libero, imperdiet non, lobortis pulvinar, euismod et, arcu.

Note: You cannot create loops (link a text block to a second one and then the second one back to the first one).

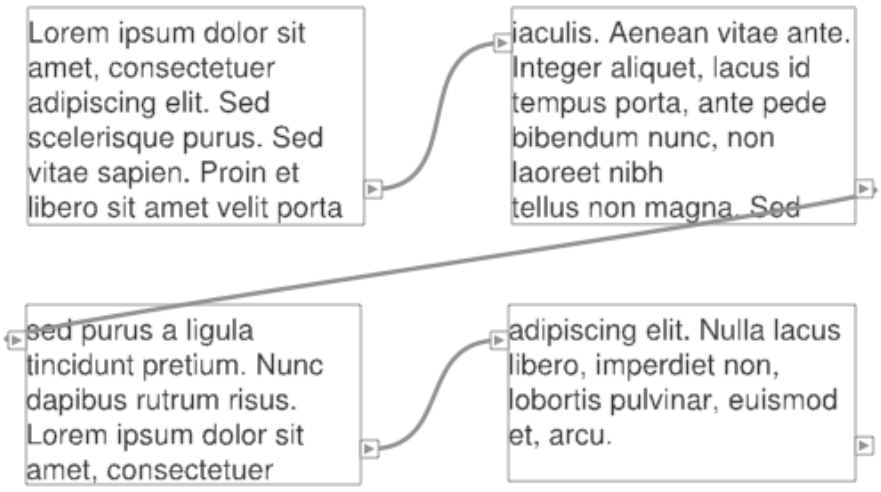
To unlink the text blocks, drag the arrow into the background.

7.6 Text Overview

Hold the mouse down on the Type Tool to select the Text Block Tool . With this tool, you can have an overview of all text blocks and edit them.

Shortcut: Shift + T

Click in a text block to select it. You can then move it, resize it or link it to another text block.


Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Sed scelerisque purus. Sed vitae sapien. Proin et libero sit amet velit porta
iaculis. Aenean vitae ante. Integer aliquet, lacus id tempus porta, ante pede bibendum nunc, non laoreet nibh
tellus non magna. Sed
sed purus a ligula tincidunt pretium. Nunc dapibus rutrum risus. Lorem ipsum dolor sit amet, consectetuer
adipiscing elit. Nulla lacus libero, imperdiet non, lobortis pulvinar, euismod et, arcu.

7.7 Font Issues

The font's embedding and license characteristics may cause viewing or editing issues. See also *Embedding* on page 133 and *License* on page 133.

7.7.1 Viewing Issues

If a font is not embedded in the PDF you're trying to view, or is only embedded as a subset, this may cause viewing problems.

Missing Glyph Symbols

If the font is not embedded, and you don't have a system font of the same name, the text in that font will be shown as missing glyph symbols (□).

Text Reflow

If the font is not embedded, or embedded as a subset, and you do have a system font of the same name, but with slightly different characteristics, the text will be displayed. However, its appearance may be altered, and it may have to be reflowed inside the text box.

7.7.2 Editing Issues

If you can view the font, but it doesn't carry sufficient editing permissions (see *License* on page 133), you will only be able to edit it partially, or not at all.

No Editing Possible

If the font license is “Viewing”, you can't edit the text at all.

Editing Restrictions

If the font has a “System” license (you have the font on your system), you can edit the text without restrictions.

However, if the font license is “Editable” (you have permissions but don't have the font on your system), editing can be restricted in some cases:

- If the font is only embedded as a subset, editing is restricted to the characters included in the subset. You can delete and type those characters, but if you type non-subset characters, they will be shown as missing glyph symbols (□).
- If the font is fully embedded, but you type characters not defined in the font (e.g.: foreign characters or special characters), they will be shown as missing glyph symbols. You should switch to a font that has these characters to show them correctly.

Unknown License

In some cases, i-cut Preflight cannot determine if you have a license for a particular font or not. When trying to edit text in this font, i-cut Preflight will ask you if you have a license for it.

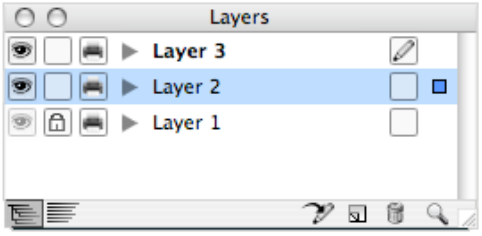
If you do, you can click “Yes” and start editing the text.

8. Layers

8.1 Layers Window

8.1.1 View Layers

You can show, lock and print layers individually.



- To show / hide a layer, click the eye icon in front of the layer name.
- To lock / unlock a layer, click the lock icon in front of the layer name.
- To make a layer printable / exclude it from printing, click the printer icon in front of the layer name.

Note: Hold Option (Mac)or ALT (Windows) while clicking on the eye, lock or printer icon to apply that action to all the layers on the same level (show/ hide, lock / unlock, or make printable / exclude from printing).

Current Layer

A pencil icon on the right of the layer name indicates that this layer is the current layer. This means that if you create a new object, it will be placed at the top of this layer.

When you create a new document, there is only one layer, which is the current layer. When you have several layers, you can make one of them the current layer by clicking in the square on the right.

Note: Making a layer current doesn't select it, and you can still select and edit objects in layers which are not the current layer.

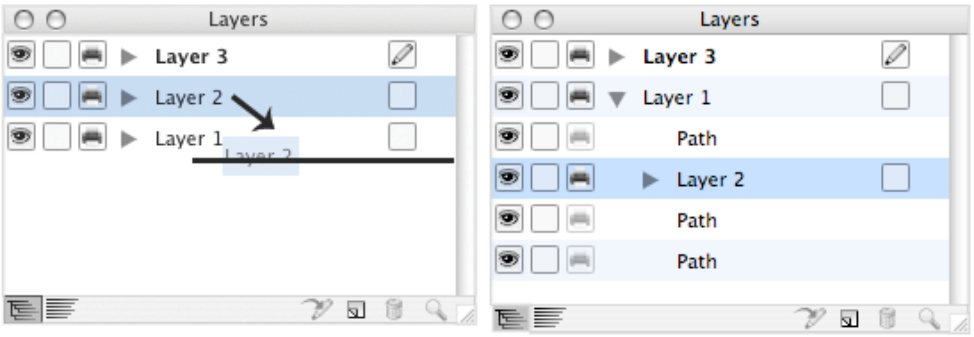
Selected Layer

A blue square next to the layer indicates that this layer (and all of the objects it contains, or at least one of its objects) is selected.

Nested Layers

Depending on the application that created the PDF, its layers can be “nested”.

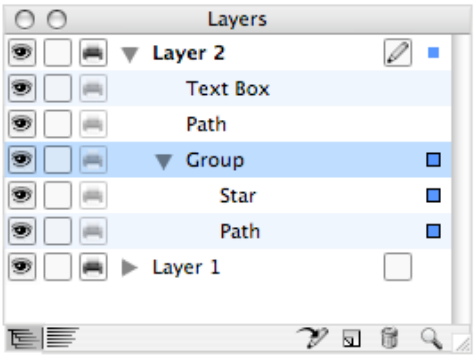
In this case, it is possible that one object of Layer 1 is on top of Layer 2, while another object of Layer 1 is underneath Layer 2.



Sort Front to Back

This option allows to see the contents of a layer in a tree structure.

Click the triangle in front of a layer to view this layer's contents. You can also expand groups, and see their contents in a tree structure.



In this case a layer name can appear more than once in the list, to show the correct nesting order (see *Nested Layers* on page 112).

Sort by Name

The layers are ordered by name, so you don't have a tree structure.

Each layer name is shown only once.

Note: This may not reflect the correct order.

Scroll to Selection

Shows the position of the object you selected in the document within the layer structure.

8.1.2 Edit Layer Name

To edit a layer's name, double-click it and type the new name.

8.1.3 New Layer

A new layer can be added by clicking the New Layer button . The Layer will be named “Layer n” automatically. You can change the name by double-clicking it (see *Edit Layer Name* on page 113).

8.1.4 Delete Layer

You can delete a layer by selecting it (i.e. clicking where the blue square should be, see *View Layers* on page 111), and clicking on the “Delete layer” button .

You can only delete the current layer if your document contains other layers.

8.1.5 Send to Current Layer

When you click the “Send to current layer” button , the selected object(s) will be moved to the top of the current layer (see *Current Layer* on page 111).

8.1.6 Make Clipping

In the "Sort front to back" view, the contextual menu of an object contains the option "Make Clipping": this allows to clip with the selected object. It only clips objects of the same group / layer.

8.2 Arrange Objects in Layers

8.2.1 Bring to Front

Brings the selected objects to the top of their layer (or group). The relative order of the selected objects will not change.

Shortcut: Shift + Command +] (Mac) or Ctrl + Shift +] (Windows)

8.2.2 Bring Forward

Moves the selected objects one level upwards in the layer (or group). The relative order of the selected objects will not change.

Shortcut: Command +] (Mac) or Ctrl +] (Windows)

8.2.3 Send Backward

Moves the selected objects one level downwards in the layer (or group). The relative order of the selected objects will not change.

Shortcut: Command + [(Mac) or Ctrl + [(Windows)

8.2.4 Send to Back

Sends the selected objects to the bottom of their layer (or group). The relative order of the selected objects will not change.

Shortcut: Shift + Command + [(Mac) or Ctrl + Shift + [(Windows)

8.2.5 Lock

Locks the selected objects. Locked objects are shown in gray in Outline view mode. Objects can also be (un)locked individually in the Layers window. See *View Layers* on page 111.

Shortcut: Command + 2 (Mac) or Ctrl + 2 (Windows)

8.2.6 Unlock All

Unlock all locked objects.

Shortcut: Option + Command+ 2 (Mac) or Ctrl + Alt + 2 (Windows)

8.2.7 Hide

Hide the selected objects. They are no longer visible, and thus cannot be selected or edited. Still they are saved with the file so they will become visible again, when the file is next opened.

Objects can also be hidden and shown individually in the Layers window. See *View Layers* on page 111.

Shortcut: Command + 3 (Mac) or Ctrl + 3 (Windows)

8.2.8 Show All

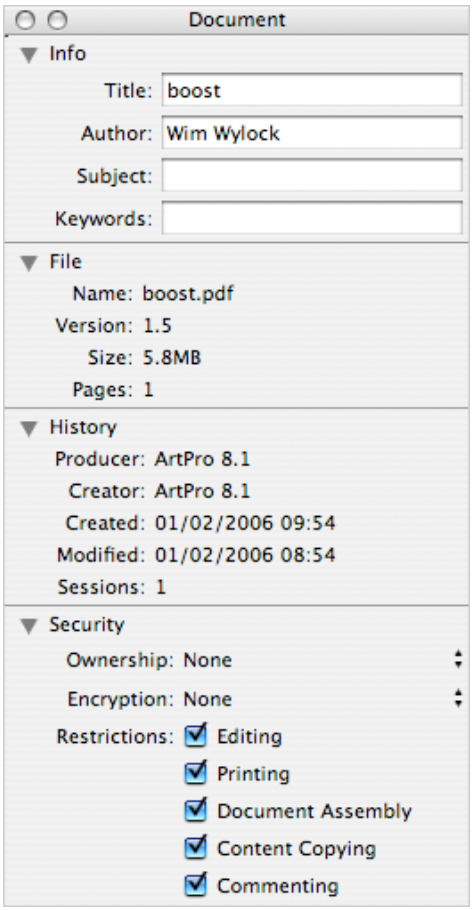
Makes all hidden objects visible again.

Shortcut: Option + Command+ 3 (Mac) or Ctrl + Alt + 3 (Windows)

9. Document

9.1 Document Information

Go to Window/Document to open the Document window, containing information about your document.



9.1.1 Info

This section contains metadata: the file's author, and the title, subject and keywords the author gave to the file (if any).

9.1.2 File

This section contains general file information: the file name, PDF version, size and number of pages.

9.1.3 History

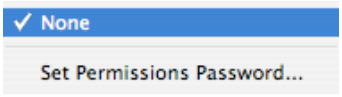
This contains information about the file's creation and modification: creator application, PDF producer (PDF generation engine, which could be part of the creator application or not), date of creation and modification of the file, and number of Certified PDF sessions.

9.1.4 Security

This shows the file's security options:

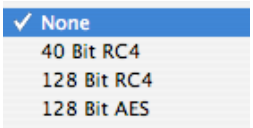
Ownership

This shows the file's owner. The double arrows allow you to set a permissions password if you own the file or if it has no owner.



Encryption

This shows the file's encryption method. The double arrows allow you to change it.



Note: If there is a password set for the file, you will be asked for it when changing the encryption method.

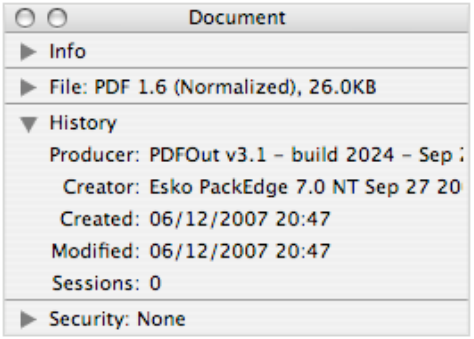
Restrictions

If you have set a password, this allows you to restrict what users without the password can do with the file.

9.2 Esko Normalized PDF

Esko Normalized PDFs are PDF files containing metadata that can be read by some workflows and applications (e.g. Asset Management systems, Quality Control tools...), without needing to open the file.

You can see if your file is a Normalized PDF or not in the Document window (Window/Document), in the File section.

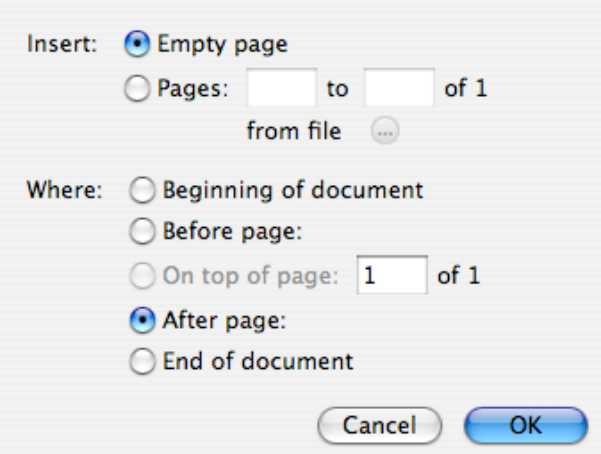


When editing a Normalized PDF in i-cut Preflight, it will de-normalize it and remove its normalized label. This ensures that when putting the file back into a Normalized workflow, it will be treated as a non-normalized file (and re-normalized if necessary).

9.3 Pages

9.3.1 Insert Page

The Insert Page function in the Document menu allows to insert one or more pages into the current document.



Insert

You can insert an empty page, or one or more pages from a PDF file.

Where

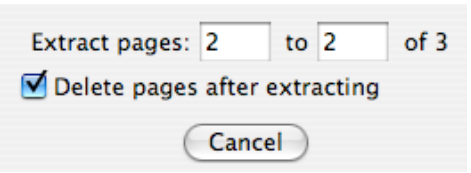
Here you can choose where to insert the chosen page(s):

- Beginning of document: Before the first page.
- Before page: Before the chosen page.
- On top of page: Merge with the chosen page. This option will only be available when inserting from an existing PDF file (see above). It is also only possible to insert a single page.
- After page: After the chosen page
- End of document: After the last page.

9.3.2 Extract Page

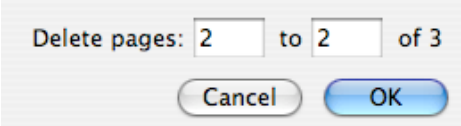
Extract Page in the Document menu allows to extract one or more pages from the current document. The extracted pages will be added to a new document.

You can also choose to delete the original pages after they have been extracted. This only works when not all pages are extracted.



9.3.3 Delete Page

Deletes one or more pages from the current document using the Delete Page function in the Document menu. Deleting all pages is not possible.



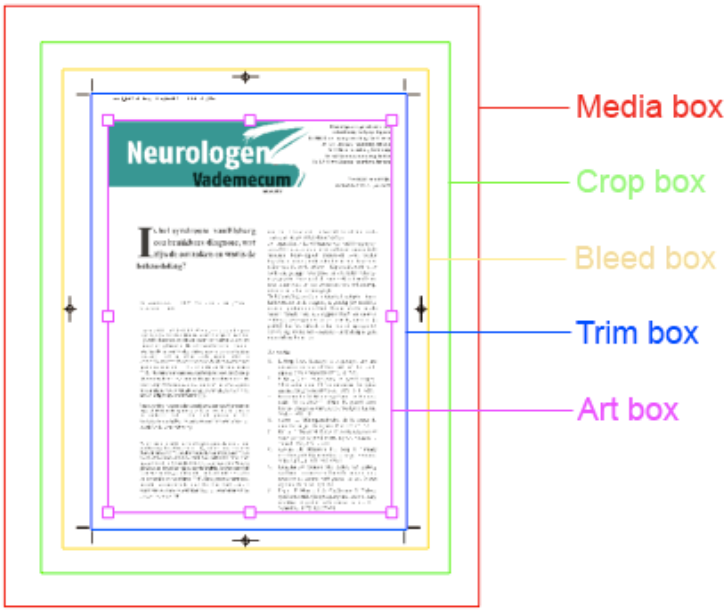
9.4 Page Boxes

9.4.1 Page Box Tool

The Page Box Tool edits the page boxes. The Page Box Tool behaves a lot like the Transform Tool, except that page boxes cannot be rotated.

You can view page boxes in the View Page Boxes window (see *View Page Boxes Window* on page 26).

You can edit them either manually or in the Transformation window (see *Page Box Transformation window* on page 121).



Move

Drag inside the page box to move it.

Hold Shift to constrain the movement horizontally or vertically.

Hold Command (Mac) or Ctrl (Windows)while dragging to make the movement snap to the selection, the nearest visible page box, guide, or the ruler.

You can also enter the position of the page box can also be entered in the Transformation window (see *Page Box Transformation window* on page 121).

Resize

Drag one of the page box's handles to resize it.

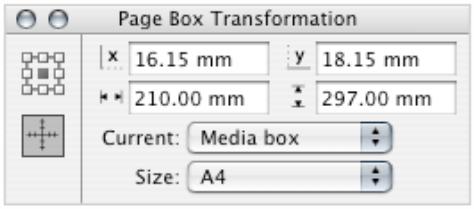
Hold Shift to constrain the scaling to be equal in both directions.

Hold Command (Mac) or Ctrl (Windows) to snap to the selection, the nearest visible page box, guide, or the ruler.

You can also edit the size of the selected page box in the Transformation window (see *Page Box Transformation window* on page 121).

9.4.2 Page Box Transformation window

Double-click the Page Box Tool to open the Page Box Transformation window.



Point of Origin for the Transformation

- If the ruler is shown, the origin of the ruler is used as origin for the transformation. You can show / hide the ruler on or off with the ruler button (see also *Exclude* on page 95).
- If the ruler is hidden, the origin of the transformation is a point from the bounding box of the selection. You can select this point with the Reference Point button . For example if you select the bottom left Reference Point, the bottom left corner of the bounding box is used as origin of the transformation. It will remain in place when scaling the selection.

Horizontal / Vertical Offset

Use the X Offset and Y Offset fields to set the horizontal and vertical position of the page box.

- When the ruler is shown, the position is defined relative to the ruler's origin.
- When the ruler is hidden, the position is defined relative to the bottom left corner of your document.

Width / Height

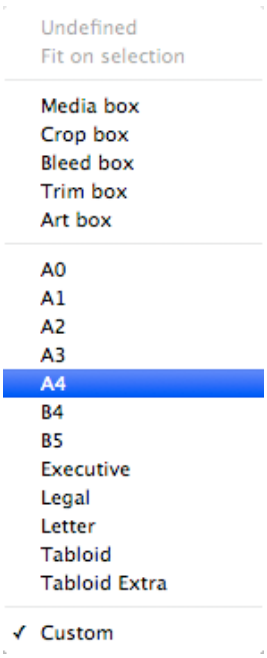
Use the Width and Height fields to set the width and height of the page box (in the units defined in the Preferences, see *General Units* on page 174).

Current

The Current box is the page box being shown and edited. You can also see this box in the View Page Boxes window (it is highlighted).

Size

The Size drop-down menu allows you to change the size and position of the currently selected page box.



To...	choose...
delete the current page box	"Undefined". **Note:** You cannot delete the Media box (it is always defined).
fit the current page box to the selection	"Fit on Selection".
fit the current page box to another one of the document's page boxes	another document page box ("Media Box", "Crop Box"... in the example above). For example, you can fit the Art Box on the existing Trim Box.
fit the current page box to a predefined Librarian page box size	the Librarian page box size you want to use ("A0", "A1"... in the example above). **Note:** The predefined page boxes' sizes are taken from Librarian's current collection (see *Librarian*). If no collection is defined, or if it doesn't contain paper sizes, no predefined sizes will be available.
enter the page box's size and position yourself	use the *Horizontal / Vertical Offset* on page 122 and the *Width / Height* on page 122 fields. The Size drop-down menu will show "Custom".

9.4.3 Crop Page to Page Box

The “Crop Page to” function in the Document menu allows to crop all objects to the selected page box. Objects falling completely outside the selected page box will be removed, while objects which are partially inside the selected page box will get a clipping path.

9.4.4 Apply Page Boxes to All Pages

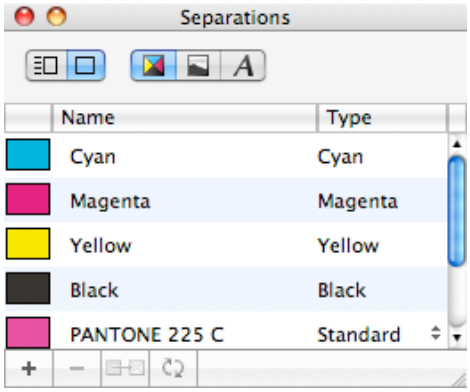
The Apply Page Boxes to All Pages function in the Document menu, allows to apply the page boxes of the selected page, on every page of the document. This allows to change the page boxes of a multipage document on all pages at once.

9.5 Separations

9.5.1 Document Separations

To simply check the separations for the current document, you can use the View Separations window in the Window menu (see *View Separations Window* on page 25).

To view and modify the separations for a single page / the whole document, go to the Separations window (Window/Separations) or click the button from the Images or Fonts window.



Shortcut: Shift + Command + I (Mac) or Ctrl + Shift + I (Windows).

The separations are shown in the order they will be printed. You can drag and drop them to change this order. Each separation has a preview color, a name and a type.

Preview Color

This shows the display color of each separation.

Name

This column show the names of the separations.

Type

The type of a separation can be “Standard”, “Opaque”, “Technical” or “Varnish”.

- Standard inks are the common transparent inks, such as CMYK and most Pantones. When objects are overprinting, the underlying ink will be visible.
- Opaque inks (like gold, white, silver...) are not transparent, so even when overprinting, they will cover underlying colors completely. The type of their separations should be “Opaque”, in order to display and proof correctly. This will also affect trapping.

- Technical inks are separations that are used to color technical lines (such as Die lines, folding lines, etc.).
- Varnish separations allow to define where varnish needs to be added.

9.5.2 Modify Separation

Change Separation Display Color

Double-click the color rectangle to open the standard Color Picker. Then choose your display color and click OK.

Change Separation Name

Double-click a separation's name to change it.

Change Separation Type

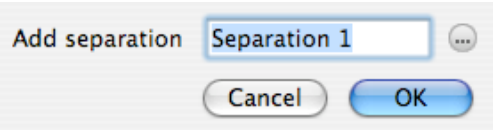
To change a separation's type, click the double-arrows in the “Type” column.

You can process a separation differently (exclude it from printing for example) by setting its type to “Technical” or “Varnish” (see *Type* on page 124 for more information).

9.5.3 Add Separation

Click the "+" button to add a separation.

In the pop-up window that appears, you can enter a separation name and click OK.



9.5.4 Delete Separation

Click the "-" button to delete the selected separation.

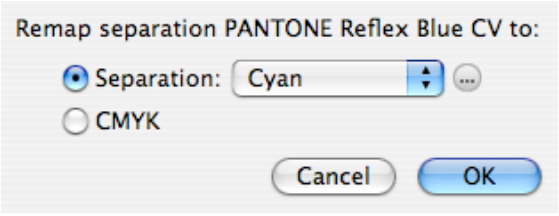
Objects defined only in this separation will not be deleted: they will become white.

You can retrieve a separation you just deleted with Undo (Command + Z (Mac) or Ctrl + Z (Windows)).

9.5.5 Remap Separation

Click the remap button to remap the selected separation.

In the pop-up window that appears, you can either remap the selected separation to another separation, or remap it to CMYK.



To remap it to a single separation, choose a separation in the drop-down menu, or click the "..." button to choose a separation in the Inks window.

To remap it to CMYK, just click the "CMYK" radio button.

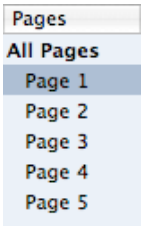
The conversion will be done as soon as you click the "OK" button.

Note: When remapping separations, transparencies and overprints can change or be lost. For example if a spot color object is set to overprint to CMYK, this overprint is lost when remapping the spot color to CMYK.

9.5.6 Separations across the Document

To view the separations information for another page, or all pages of the document, click the Show Pages button .

Click the desired page to display its separations, or double-click the page to display it in the main window. To view the separations for all pages of the document, click "All Pages".

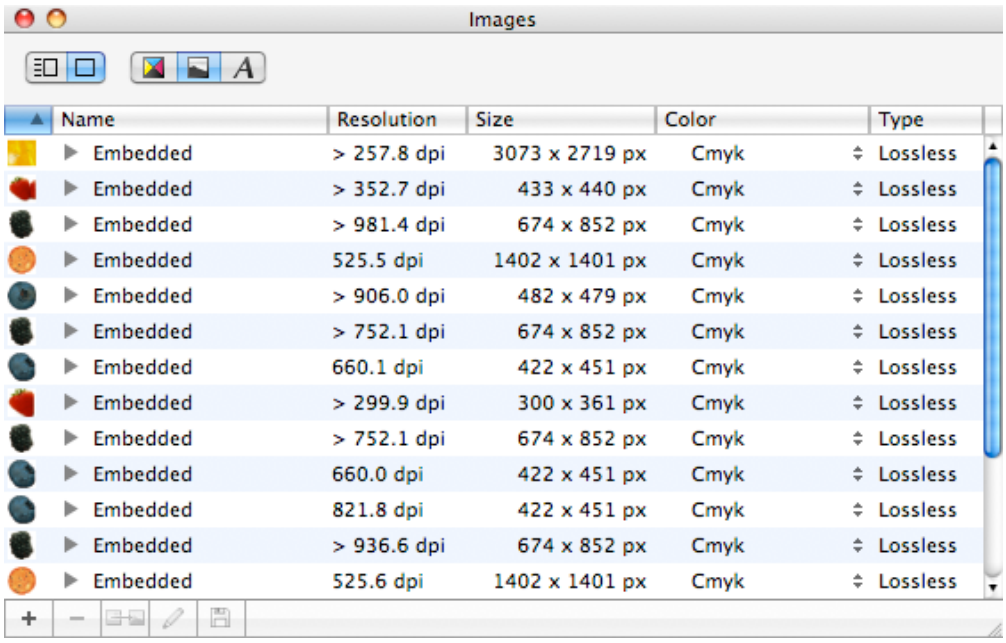


When "All Pages" is selected, you can add, delete or remap separations in all pages of the document at once.

9.6 Images

9.6.1 Document Images

To view and modify the images information for a single page / the whole document, go to the Images window (Window/Images) or click the button from the Separations or Fonts window.


Images
Name
Resolution
Size
Color
Type
Embedded > 257.8 dpi 3073 x 2719 px Cmyk Lossless
Embedded > 352.7 dpi 433 x 440 px Cmyk Lossless
Embedded > 981.4 dpi 674 x 852 px Cmyk Lossless
Embedded 525.5 dpi 1402 x 1401 px Cmyk Lossless
Embedded > 906.0 dpi 482 x 479 px Cmyk Lossless
Embedded > 752.1 dpi 674 x 852 px Cmyk Lossless
Embedded 660.1 dpi 422 x 451 px Cmyk Lossless
Embedded > 299.9 dpi 300 x 361 px Cmyk Lossless
Embedded > 752.1 dpi 674 x 852 px Cmyk Lossless
Embedded 660.0 dpi 422 x 451 px Cmyk Lossless
Embedded 821.8 dpi 422 x 451 px Cmyk Lossless
Embedded > 936.6 dpi 674 x 852 px Cmyk Lossless
Embedded 525.6 dpi 1402 x 1401 px Cmyk Lossless

The information is sorted into six columns:

Preview image

This column displays a preview of each image. Click the column header to sort the images back to front (the image at the very back of the page being shown at the top) or front to back.

Name

This column shows the image file name without the extension, or “Embedded” if the image is embedded.

If the image appears more than once, a count of appearances is also displayed.

Click an image to select it, or double-click to zoom in on it.

You can also click the gray triangle to show more information about the image / different occurrences of the image.

Resolution

This shows the resolution of the images within the document, and not the original resolution of the images.

If the file contains the same image several times but with different resolutions, the lowest resolution is shown, after a “>” sign.

Clicking on the gray triangle in the “Name” column shows the resolutions for each occurrence of the image.

Size

This shows the size of the original image in pixels. When the gray triangle is developed, the size of each occurence of the image is shown in the unit defined in the Preferences (e.g.: mm).

Color

This shows the color space of the image. If the color space is DeviceN, the number of separations is shown in brackets.

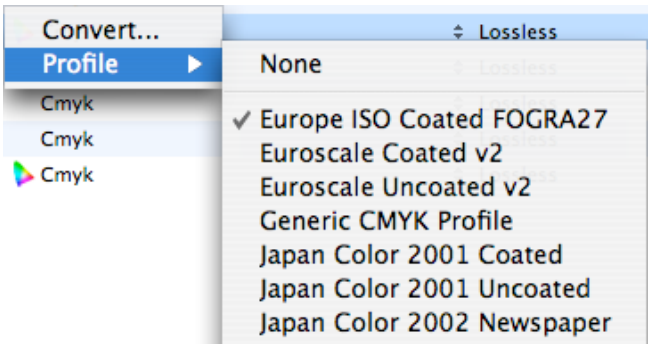
If the image has an ICC profile, a color management icon is shown beside the color space.

Type

The file type is shown here (Lossless, Jpeg...).

9.6.2 Attach / Detach ICC Profile

To change an image's profile, click its color space in the “Color” column and select “Profile”. You can then attach a profile to the image by clicking on the profile name, and detach a profile by clicking on “None”.



Note: You can attach/detach a single ICC profile for all the images in the same color space (e.g. CMYK) by clicking on the first image in the list, holding Shift while clicking on the last image, and selecting an ICC profile (or “None”) in the list.

This operation only adds a profile information to the image,which is then used for on-screen display (see also *Working Color Spaces* on page 175),and further processing (e.g.: exporting an image or editing it).

To actually modify the image colors according to a profile, you need to convert the image to this profile (see *Convert Image Color Space* on page 129).

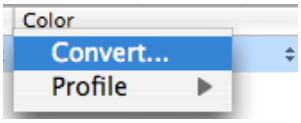
9.6.3 Convert Image Color Space

In i-cut Preflight, you can also convert an image's color space for final printing.

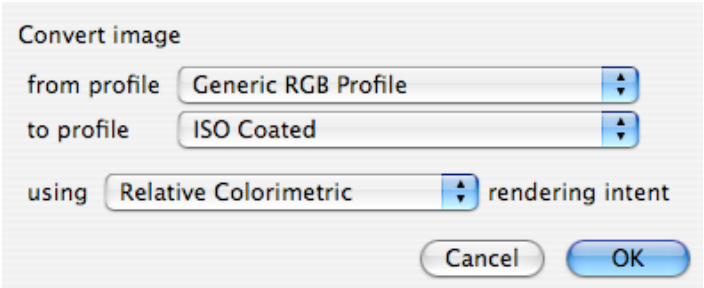
You can convert any RGB or CMYK image to your chosen profile within the CMYK color space, and any grayscale image to a profile within the grayscale color space.

The image is converted to a specific profile / Output Intent within the destination color space, with your chosen rendering intent.

To convert an image's color space, click its current color spacein the “Color” column and select “Convert”.



In the dialog that pops up, choose the profile to convert the image to in the “to profile” drop-down menu.



Then select a rendering intent from the bottom drop-down menu, to specify how the image should be converted, before clicking “OK”.

See *Perceptual* on page 130, *Saturation* on page 130, *Relative Colorimetric* on page 130and *Absolute Colorimetric* on page 130 for information about rendering intents.

Perceptual

This rendering intent compresses the image gamut into the destination gamut. It modifies all the colors, but relatively to each other, so it keeps an overall harmony.

This is one of the most commonly used rendering intents, and is mostly used for converting from RGB to CMYK color space.

Saturation

This rendering intent saturates the in-gamut colors, and converts each out-of-gamut color individually to the closest in-gamut color. This means that close out-of-gamut colors may be converted to the same in-gamut color (the image will then lose several shades).

This is the least commonly used rendering intent, and it is mostly used for cartoons / comics, business graphics, or to improve weak images.

Relative Colorimetric

The “Relative Colorimetric” and the “Absolute Colorimetric” rendering intents treat colors in the same way, but differ in their treatment of the white point. These rendering intents convert each out-of-gamut color individually to the closest in-gamut color (like the “Saturation” rendering intent).

However, they don't modify in-gamut colors, which can lead to a visual discrepancy between the original and the converted image.

“Relative Colorimetric” maps the white point to the destination paper's white (so no ink is used when printing white).

It is used mostly for limited conversions, such as a CMYK to CMYK conversion. It generally doesn't give good results when converting images with gradations or blend modes.

Absolute Colorimetric

The “Absolute Colorimetric” rendering intent converts images the same way as the “Relative Colorimetric” rendering intent.

However, it maps the white point to the white point of the source profile. This means this profile simulates the source white within the image.

For example if the source profile is designed for a newspaper, its white will be slightly grey, so the whole image will have a slight grey undertone.

This rendering intent is mostly used for proofing (on-screen or on a proofing device), to reproduce what the image's appearance will be on the final paper.

If accidentally printed on the final paper with this rendering intent, the image will look dull and darker.

9.6.4 Place Image

To place an image, you can either:

- Click the "+" button at the bottom left of the Images window.

- Use the Place... function in the Object menu (Object/Image/Place...).

Then browse to the image file you want to place.

It gets placed at the bottom left of the Trim Box, or at the ruler origin if the ruler is shown.

You can place image in the following formats:	and in the following color spaces:
• TIFF, • JPEG, • PNG, • (image) PDF, • PSD,	• CMYK (including CMYK with spot and / or alpha channels), • RGB (including RGB with alpha channels), • LAB (without spot or alpha channels), • Multichannel or DeviceN (including alpha channels), • Indexed, • Grayscale, • Monochrome.

Placed images will keep their ICC profile if they have one.

Note: If the image placed contains channels in separations (spot colors or CMYK) that do not exist in i-cut Preflight, these separations will be added automatically.

9.6.5 Delete Image

Click the "-" button at the bottom of the Images window to delete all occurrences of the selected image.

9.6.6 Replace Image

The Replace button in the Images window allows you to replace all occurrences of the selected image with an image file of your choice.i-cut Preflight remembers the link to this file.

9.6.7 Edit Image

You can edit an image by clicking on the Edit button at the bottom of the Images window.

This opens the selected image in the default image editor defined in the Preferences (see *Editing* on page 173), for example Photoshop.

When saving the edited image in the image editor, it will be updated immediately in the i-cut Preflightfile.

Note: This will not alter the original image but save a copy of the edited image in your PDF file.

You can use the regular Undo function to cancel those changes.

Note: If the image has a profile attached to it, this profile will be used as the working color space of the editing application.

9.6.8 Export Image

i-cut Preflight enables you to export an embedded image as a TIFF file (this saves the image on disk as a separate file).

The image is embedded if the application that created the PDF didn't include the file path information (which was the case in i-cut Preflight 1.0).

Once the image is exported to a file, i-cut Preflight remembers the link to this file. You can view this link in the Paint window, by clicking on the little folder icon beside the image name. See *Image* on page 61.

To export an image, select it in the document, and go to Object/Image/Export... A browse window will open for you to define the file name and location.

You can also export an image by clicking on the Export button at the bottom of the Images window (this works exactly the same way).

Note: If the exported image has a profile attached to it, it will be kept in the exported image file.

9.6.9 Images across the Document

By default, the information displayed is relative to the current page.

To view information for another page of the document, click the Show Pages button .

Click the desired page to display its images, or double-click the page to display it in the main window.

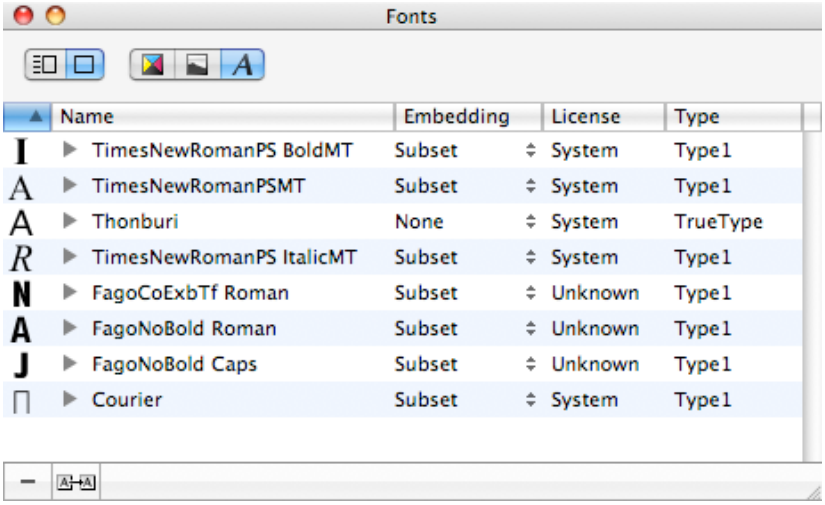
To view the images for all pages of the document, click “All Pages”.

When “All Pages” is selected, you can process all occurrences of an image in the whole document at once (e.g. edit, replace, attach/detach an ICC profile, etc.).

9.7 Fonts

9.7.1 Document Fonts

To view and modify the fonts information for a single page / the whole document, go to the Fonts window (Window/Fonts) or click the button from the Separations or Images window.



Preview

For each font, this column displays one of the font's glyph. This is either the letter “A”, the first letter of the font's subset if “A” is not included in it, or a unicode translation if the font doesn't contain an “A” (e.g.: dingbats).

Name

This column displays the full name of each font used. If a font has been embedded by several applications (e.g.: in TrueType by one, in Type1 by another), its name will be displayed multiple times.

You can click the gray triangle beside the font name to see all paragraphs of text using that font.

Click a font name to select it in the document. If the Type Tool is active this will select the text for editing, otherwise it will select the text box. Double-click to zoom in on it.

Embedding

This column shows the type of embedding used for each font. This could be “None”, “Subset” or “Full”.

- “None” means the font is not embedded in the document. In this case, the text using this font can only be displayed if the font is available on your system.
- “Subset” means only a subset of the font is embedded. If you are allowed to edit the text (see below), you will only be able to use characters included in the subset.
- “Full” means the font is fully embedded. If the font license allows you to edit the text, you will be able to use all the characters of the font.

License

This column shows information about the font's editing permissions.

- “Viewing” means you can only view the text in this font, but not edit it. It you type characters in this text, they will be in one of your system fonts.

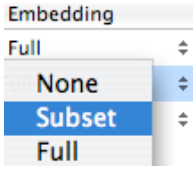
- “Editable” means although you don't have the font in your system, you can edit the text using the embedded font or subset.
- “System” means the font is installed on your system, so you can edit the text without any restriction.
- “Unknown” means i-cut Preflight could not determine if you are allowed to edit the text in this font or not. If you try to edit it, i-cut Preflight will ask you if you have a license for this font. If you do, you can click “Yes” and start editing the text.

Type

This displays the fonts' type technology, which could be “TrueType”, “Type1”, or “Type3”.

9.7.2 Change Font Embedding

To change a font embedding, select it and click the doublearrows in the “Embedding” column (you can also select several fontsusing the Shift key and change their embedding at once). In the pop-up menu, select the embedding of your choice (“None”, “Subset” or “Full”).



Change embedding to “None”

You can always change the embedding to “None”. This will remove the embedded font from the PDF document.

Note: This could cause a visual change to the document, becausea system font will be used to view the text. If there is no corresponding system font on the computer opening the file, missing glyph symbols(□) will appear instead of the characters.

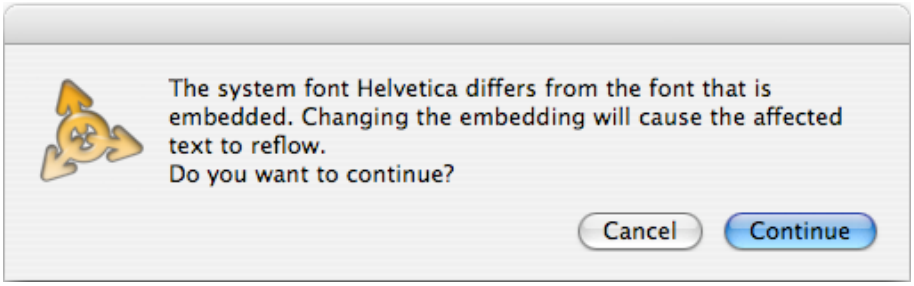
Change embedding to “Subset”

You can only change the embedding to “Subset” if the font is entirely embedded in the PDF, or if it is available as a system font.

Change embedding to “Full”

This is only possible if the font is available as asystem font.

Note: If the document font and your system font have the same name but differ slightly (e.g.: by the width of the glyphs), this could cause a visual change to the document. You will then be asked ifyou want to reflow the text inside of the text box.


The system font Helvetica differs from the font that is embedded. Changing the embedding will cause the affected text to reflow.
Do you want to continue?
Cancel
Continue

Re-subset the font

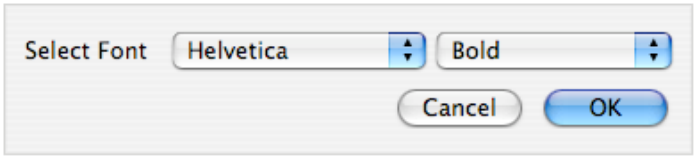
The font can only be re-subset if it is available in your system. If this is the case, the font will be re-subset automatically when you type new characters and save the file.

9.7.3 Delete Font

To delete a font, select it and click the "-" button. You can select several fonts to delete using the Shift key.

9.7.4 Replace Font

To replace a font, select it and click the replace button . In the pop-up window that appears, choose the new font (and its face if applicable) and click OK.



This will cause the text to reflow inside of the text box.

9.7.5 Fonts across the Document

To view font information for another page of the document, click the Show Pages button .

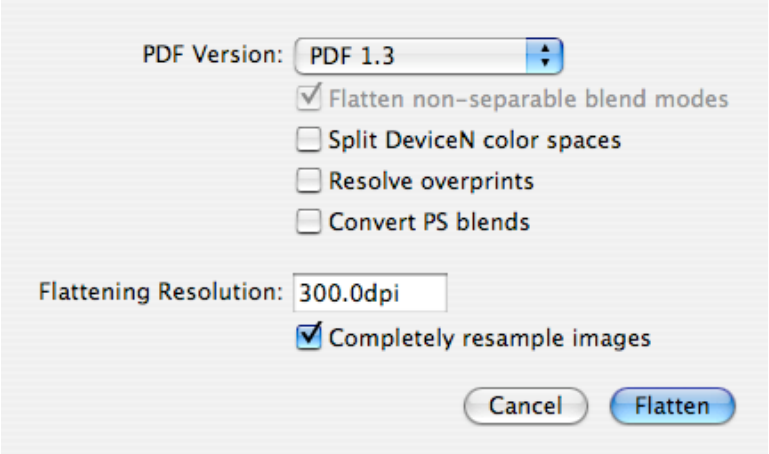
Click the desired page to display its fonts, or double-click the page to display it in the main window.

To view information for all pages of the document, click “All Pages”. If the same font is used by several pages of the document, it will appear several times in this view.

When “All Pages” is selected, you can change a font's embedding, delete or replace it, in all pages at once.

9.8 Flattener

Go to Document/Flatten to use the i-cut Preflight flattener. The flattener allows you to remove some features from your document (blend modes, overprints, DeviceN color spaces...), so you can save it in an earlier PDF version (e.g. PDF 1.3). You can also flatten to a newer PDF version (e.g. after adding features not supported in the file's current PDF version).



9.8.1 PDF Version

You can choose to flatten your document to:

- PDF 1.3 (this PDF version doesn't support blend modes or layers),
- PDF 1.4 (this PDF version supports blend modes),
- PDF 1.5 (this PDF version supports blend modes and layers),
- PDF 1.6 (this PDF version supports blend modes, layers and JPEG 2000 compression),
- or to keep the current PDF version.

Note: You can see the PDF version of your document in the Document window (see *Fill Paint / Stroke Paint* on page 59).

9.8.2 Flatten non-separable blend modes

Enable this option to flatten Hue, Saturation, Color and Luminosity blend modes. This doesn't flatten other blend modes unless used with PDF 1.3.

For more information about blend modes, see *Blend Modes* on page 70.

Note: If you choose to flatten your document to PDF 1.3, this option is automatically enabled (and flattens all blend modes).

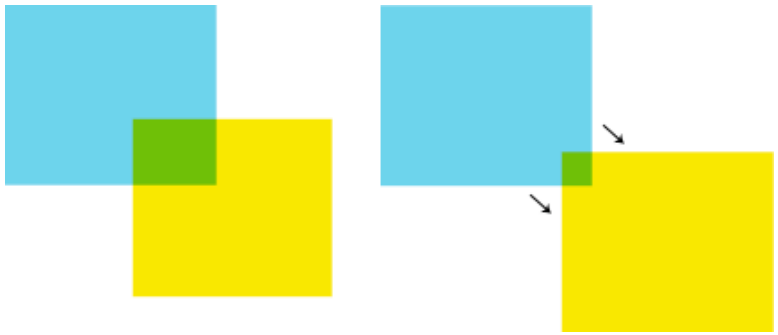
9.8.3 Split DeviceN color spaces

- Keep this option disabled to preserve DeviceN color spaces.
- Enable it to split each object in the DeviceN color space into several overprinting objects (e.g.: a CMYK object and one or several objects in spot color spaces).

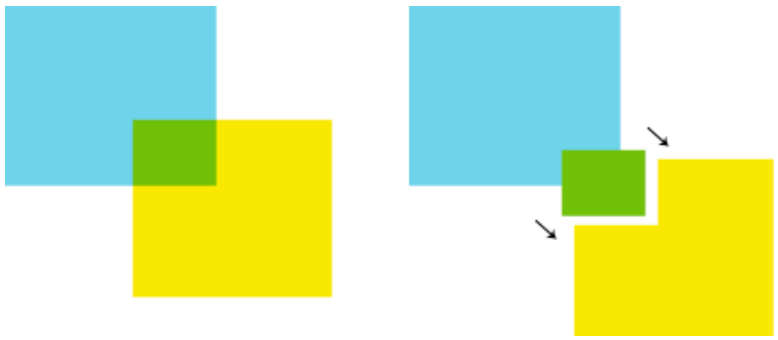
9.8.4 Resolve overprints

Enable this option to flatten overprints.

- Flattening 2 overprinting objects with this option off keeps the overprint as it is,



- flattening them with the option on generates 3 objects.



9.8.5 Convert PS blends

PostScript-style blends (or “PS blends”) are blends made of a succession of paths with progressive variations of size/location and color between them.

Switch this parameter on to convert PostScript-style blends into images, using the specified Flattening Resolution. This makes the file simpler and allows faster processing.

9.8.6 Flattening Resolution

Enter the resolution you want to flatten (downsample) images to when completely resampling images (see *Completely resample images* on page 138).

9.8.7 Completely resample images

If only part of an image needs to be flattened, this flattens the whole image, to avoid creating pixels problems at the boundaries between the flattened part and the original image.

You can choose the resolution to flatten your image to (see *Flattening Resolution* on page 138).

9.9 Action Lists

With i-cut Preflight, you can run Action Lists on a document.

An Action List is an automated succession of actions that performs a task (e.g. convert all colors in a document to CMYK).

9.9.1 Running an Action List

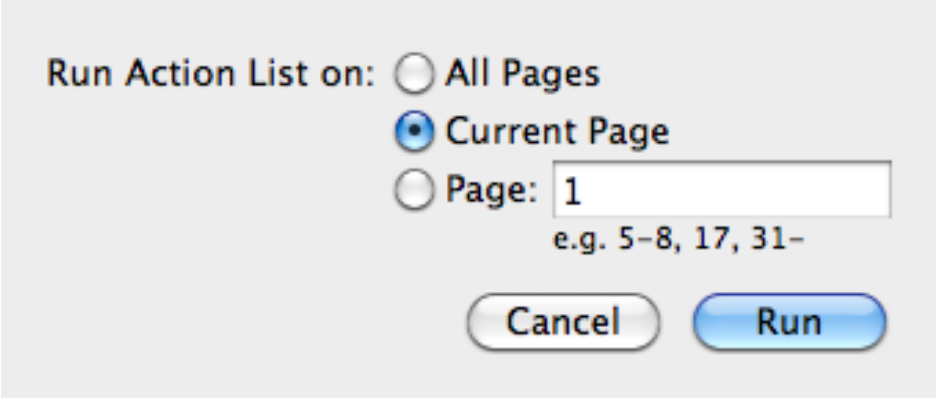
To run an Action List, go to Document/Run Action List.

You can choose to:

- use a "Standard" Action List (installed with i-cut Preflight),
- use a "Local" Action List (that you made yourself),
- use an Action List created in an older version of i-cut Preflight or another application.
- browse to an Action List file (“.eal”) using “Choose...”.

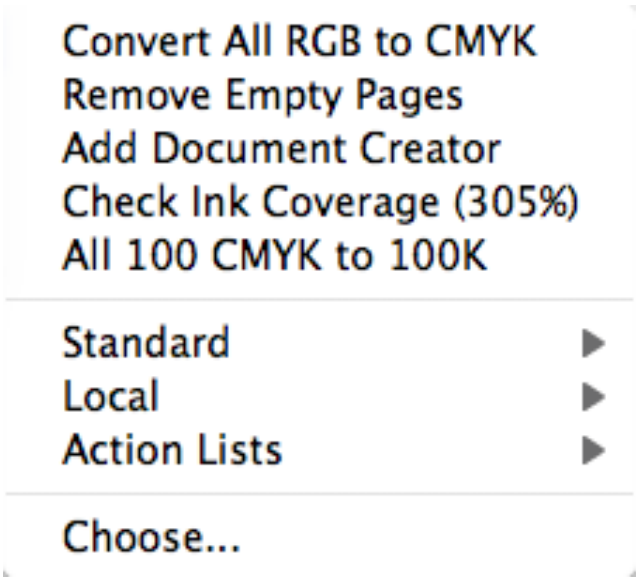
If your document contains several pages, you need to decide if you want to run the Action List on:

- all pages of the document,
- the current page only,
- a set of pages that you can define.



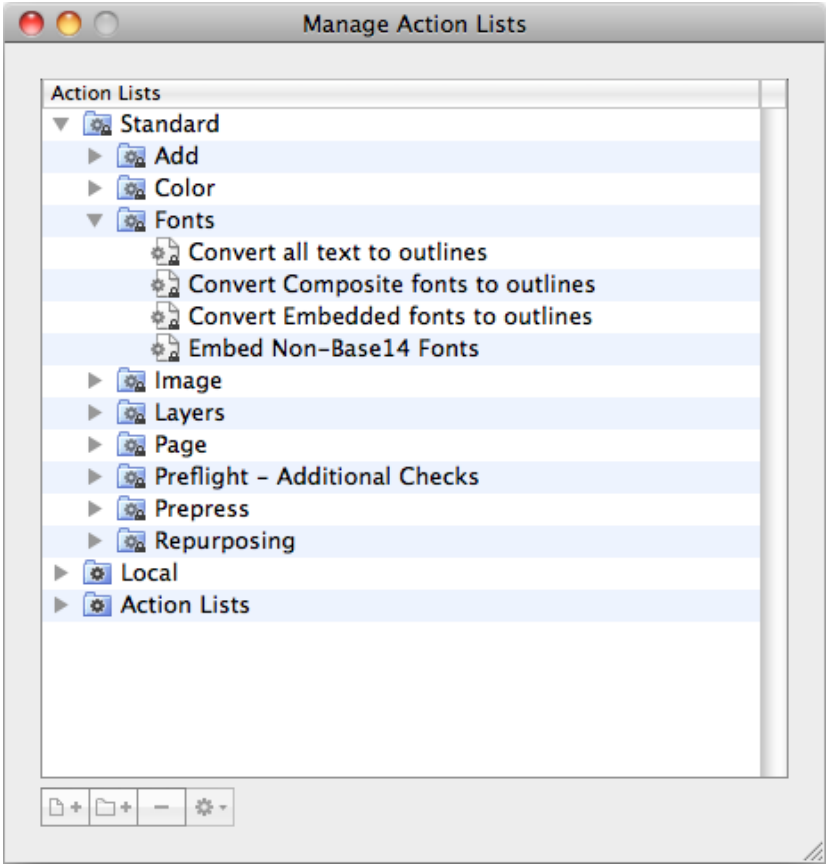
Note: You can also trial-run an Action List while creating/editing it. See *Test* on page 145.

Note: i-cut Preflight will display the 5 last Action Lists that you used in the Run Action List sub-menu.



9.9.2 Managing Action Lists

Go to Document/Manage Action Lists... to create, edit or delete Action Lists or Action Lists groups. This opens the Manage Action Lists window.



This window shows all Action Lists and Action List groups, organized in a tree structure.

It contains:

- "Standard": Action Lists installed with i-cut Preflight. These Action Lists are not editable.
- "Local": Action Lists you created, and that are only accessible to you. They are saved as ".eal" files in your Action Lists folder.
- "Action Lists": if you have Action Lists created in a previous version of i-cut Preflight / another application on your system (called "Global Action Lists"), you will find them here. These Action Lists are saved as ".eal" files in your Action Lists folder.

Note: If you have legacy "Local" or "Global" Action Lists on your system, you will find them in a "From Old Database" group.

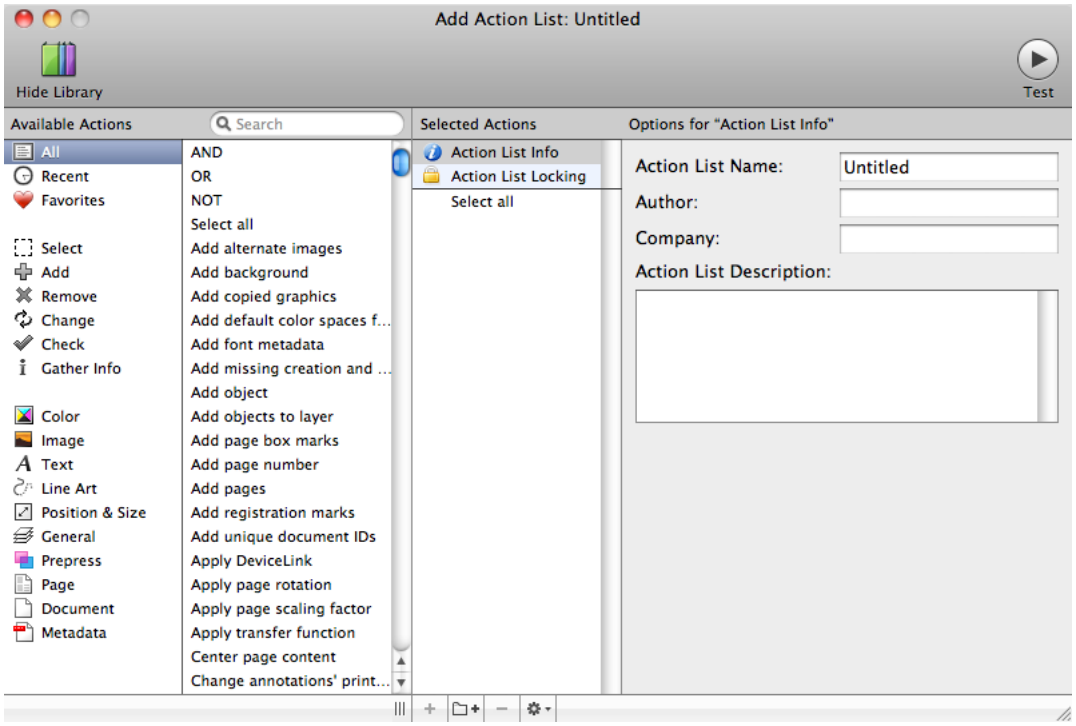
Note: i-cut Preflight is compatible with the latest PitStop Pro Action Lists.

New Action List

Click the “New” button to create a new Action List. You can also click the Action button and select “New Action List...”.

Note: You cannot add Action Lists in the "Standard" Action List group.

This opens the Add Action List dialog.



In this dialog, you can add or remove actions from the Action List, and define attributes for certain actions (e.g. “Fill” or “Stroke” for the “Change Color” action).

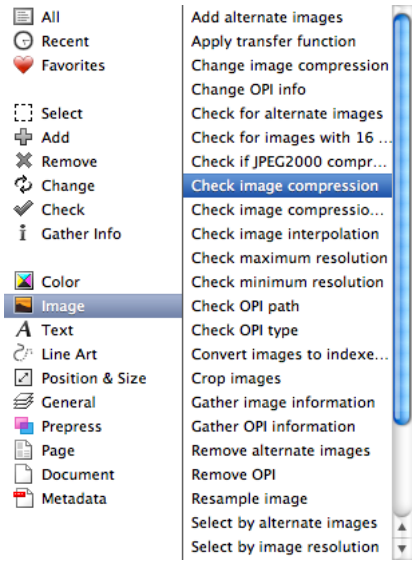
Note: Use the “Show / Hide Library” button to show or hide the list of available actions.

Actions Filters

You can use the leftmost panel to filter what actions you see in the list. Click one of the filters to only show the related actions in the second panel.

You use the following filters:

- "All": all available actions.
- "Recent": actions you have recently added to an Action List.
- "Favorites": actions you have added to your Favorites (see *Add To Favorites* on page 142).
- action type (Selection-related actions, Check-related actions...),
- action category: actions related to specific elements of the file (e.g. "Image") or general changes to be made (e.g. "Document" or "Metadata").



You can also use the search field to display certain actions (for example, type “OPI” in it to display all OPI-related actions).

Add To Favorites

You can add an action to your Favorites, so you can find it easily next time you define an Action List.

To do this, select it, click the Action button and choose Add To Favorites.

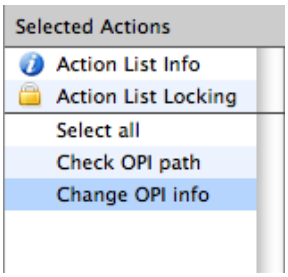
Note: To remove an action from your Favorites, select it in the Favorites category, click the Action button and choose Remove From Favorites.

Add To Action List

To add an action to your Action List, select it in the actions panel and either:

- double-click it,
- drag it to the second panel,
- click the + button.

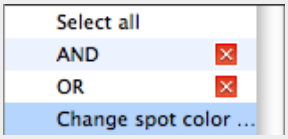
The bottom part of the “Selected Actions” panel will contain all the actions you added to this Action List.



Note:

If you add actions in an incorrect order (like in the picture below), the Add Action List window will show one or more error icons.

Hover on the icon to get information about the error.

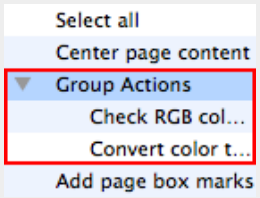


Grouping Actions in Action Lists

You can group actions in your action list to organize them better.

1. Click the Add Group button.
2. Select Action Lists in the left panel and drag them into the group.

Note: Make sure you drag the actions inside the group and not after it (they must be indented).

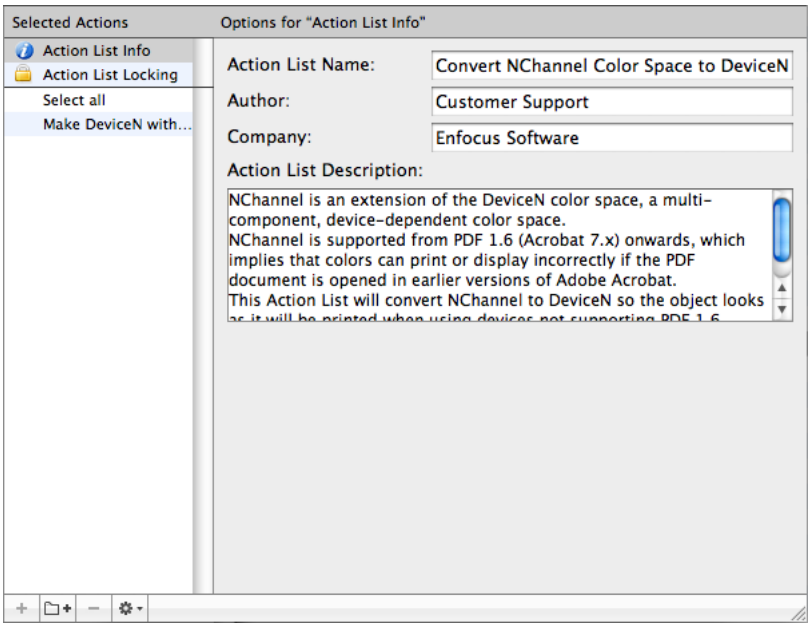


3. If needed, change the name of the group in the "Options" panel at right.

Tip: You can use the triangle beside the group to show / hide the group's actions.

Action List Information

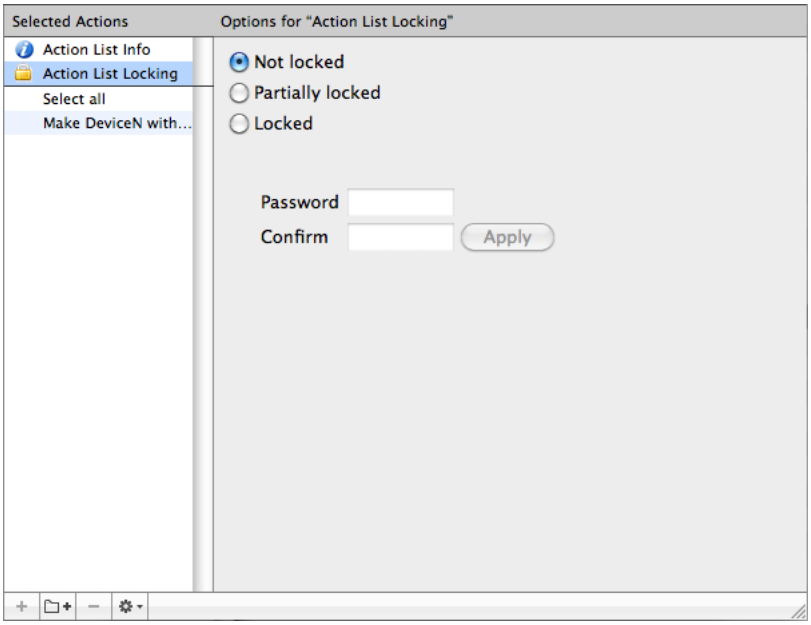
Click “Action List Info” and use the panel on the right to give a name, an author, a company name and a description to your Action List.


Selected Actions
Options for "Action List Info"
Action List Info
Action List Locking
Select all
Make DeviceN with...
Action List Name:
Convert NChannel Color Space to DeviceN
Author:
Customer Support
Company:
Enfocus Software
Action List Description:
NChannel is an extension of the DeviceN color space, a multi-component, device-dependent color space.
NChannel is supported from PDF 1.6 (Acrobat 7.x) onwards, which implies that colors can print or display incorrectly if the PDF document is opened in earlier versions of Adobe Acrobat.
This Action List will convert NChannel to DeviceN so the object looks

Action List Locking

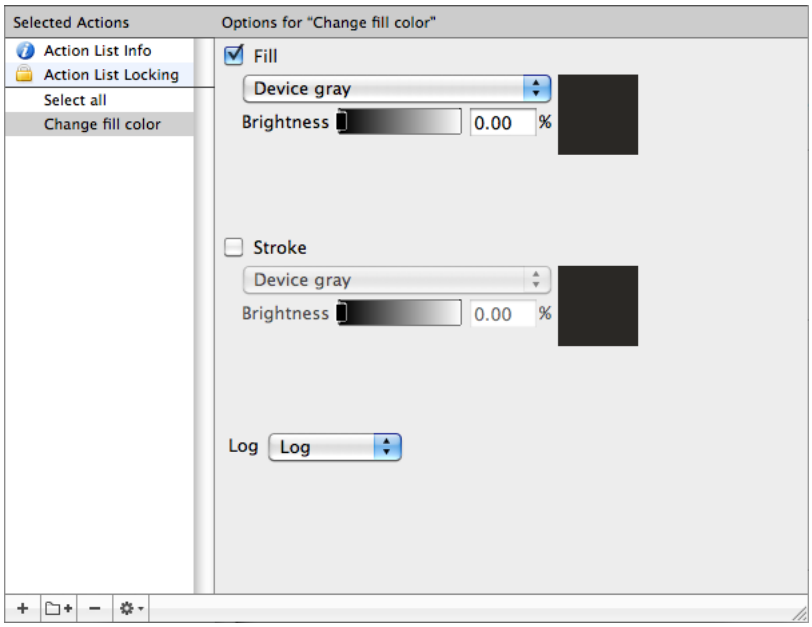
Click “Locking” and use the panel on the right to define if your Action List should be locked and how much.

If you select “Partially locked” or “Locked”, you can enter a password for your Action List. Enter it in the “Password” and “Confirm” fields and click the “Apply” button.



Action Attributes

Select an action in the Action List panel to display its attributes (if any) in the Attributes panel.



Log

Use this attribute to define whether to log the current action to the Errors & Warnings window. You can choose:

- “Don't Log”,
- “Log as Warning”,
- “Log as Error and Allow Sign-Off”.
- “Log as Error”.

For more information on the Errors & Warnings window, see *Errors & Warnings* on page 31.

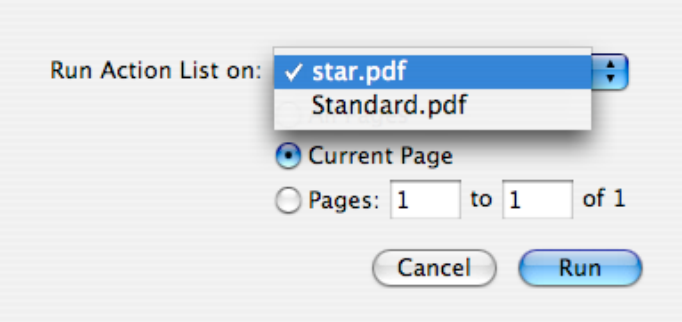
Test

You can run the Action List from this dialog before saving it (e.g. if you want to test it) using the Test button.

This brings the document window at the front and runs the Action List on it.

To save your Action List afterwards, go to Window/Edit Action List and click the “OK” button.

Note: You can run your Action List on any file open in i-cut Preflight.



Click the “OK” button at the bottom of the window to save your Action List.

Note: You cannot save a new Action List in the “Default Action Lists” group. If you created your Action List in this group, i-cut Preflight will ask you to save it in the “Local Action List” group instead.

New Group

1. Click the “New Group” button to create a new Action List Group.

   You can also click the Action button and select “New Group...”.

   Note: This creates your new group inside the group that you selected in the Action Lists tree structure.

2. Double-click the group you just created (called "Untitled" by default) and give it a name.

   You can also right-click it and select "Rename".

Delete Action List / Group

To delete an Action List or a group, select it inthe Manage Action Lists window and click the “Delete” button.You can also click the Action buttonand select “Delete (name)”, or just press backspace.

This deletes the selected Action List or the selected groupand all the Action Lists it contains from the Action Lists database.

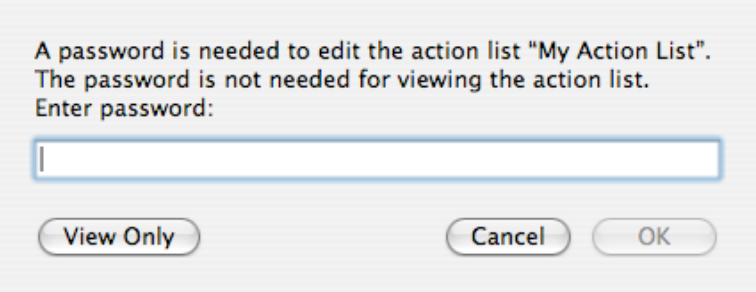
Edit Action List

Rather than creating totally new Action Lists, you might find easier to create your own Action Lists based on the predefined Action Lists.

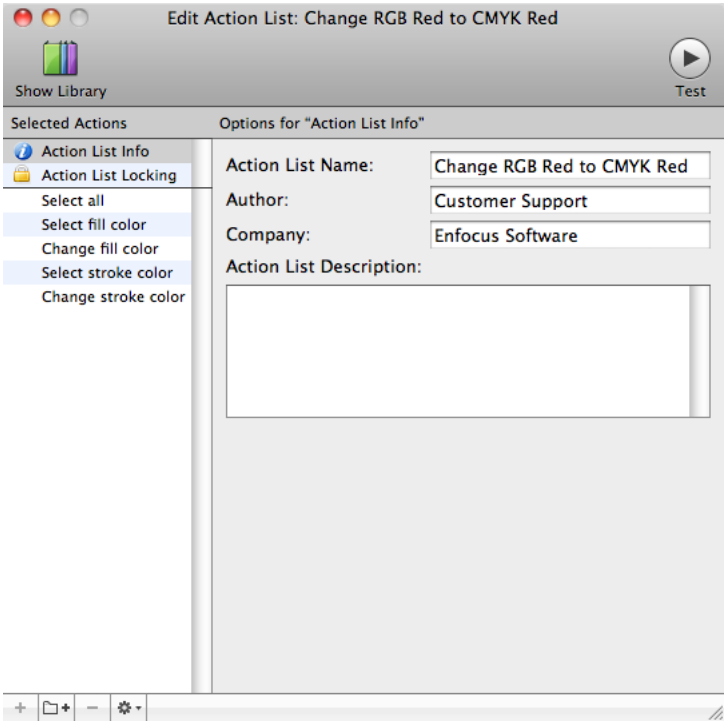
To do this, select the Action List you want to edit in the Manage Action Lists window, click the Action button and select “Edit (Action List name)...”.

You can also double-click the Action List in the Manage Action Lists window to edit it.

Note: If the Action List you want to edit is partially locked (see *Action List Locking* on page 144), you can either enter the password to edit it, or choose to only view it.


A password is needed to edit the action list "My Action List".
The password is not needed for viewing the action list.
Enter password:
View Only
Cancel
OK

This opens the "Edit Action List" dialog.



This is the same dialog as when you create a new Action List. For more information, see *New Action List* on page 140.

Note: Use the "Show / Hide Library" button to show or hide the list of available actions.

Duplicate Action List

To duplicate an Action List, select it in the ManageAction Lists window, click the Action button and select "Duplicate (Action List name)...".

Rename Group

To rename a group:

1. right-click it in the Manage Action Lists window,
2. select “Rename”,
3. type the new name.

You can also select the group to rename, click the Action button and select “Rename (Group name)”.

Import Action List

You can import a “.eal” file to make the Action List available in the “Manage Action Lists” window for managing and editing.

To do this, click the Action button and select “Import Action List...”. This opens a finder window where you can select the Action List to import.

Import Group

You can import a folder containing “.eal” files as an Action List group.

To do this, click the Action button and select “Import Group...”. This opens a finder window where you can select the folder to import.

Note: This imports the group inside the group that you selected in the Action Lists tree structure.

Export Action List / Group

You can export an Action List as a “.eal” file, to transfer or distribute it.

To do this, click the Action button and select “Export (Action List name)...”. This opens a finder window where you can define the name and location of the exported “.eal”file.

You can also export a group, as a folder containing “.eal”files.

Click the Action button and select “Export (group name)...”. This opens a finder window where you can define the name and location of the exported folder.

Sort Action Lists / Groups

You can select an Action List or a group and drag it up or down in the tree structure.

9.10 Preflighting

With i-cut Preflight, you can preflight your PDF files with preflight profiles. A preflight profile is a collection of checks and fixes to correct your PDF files and make them print-ready.

For more information about preflight profiles, please see the Enfocus Knowledge Base:

http://www.enfocus.com/kboverview.php

9.10.1 Preflighting a Document with a Preflight Profile

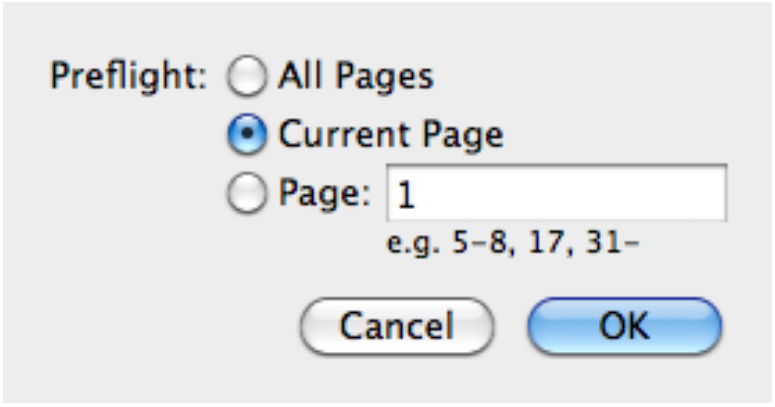
To preflight a document without saving it (e.g. to test a preflight profile you just created), go to Document/Preflight.

Note: To preflight your document as part of the Certification process, use the Save and Preflight function in the File menu. See *Save and Preflight* on page 161.

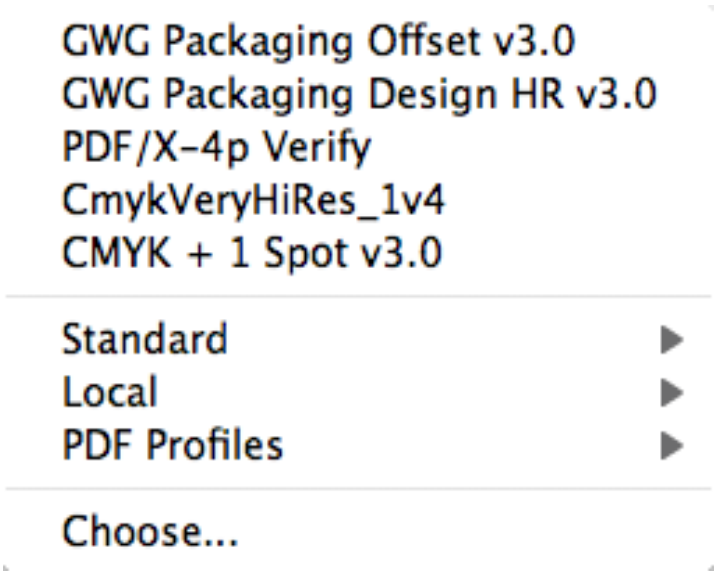
You can choose to:

- use a "Standard" preflight profile (installed with i-cut Preflight),
- use a "Local" preflight profile (that you made yourself),
- use a preflight profile created in an older version of i-cut Preflight or another application (under "PDF Profiles").
- browse to a preflight profile file (“.ppp”) using “Choose...”.

You then need to decide if you want to preflight all pages of the document, the current page only, or a set of pages that you can define.

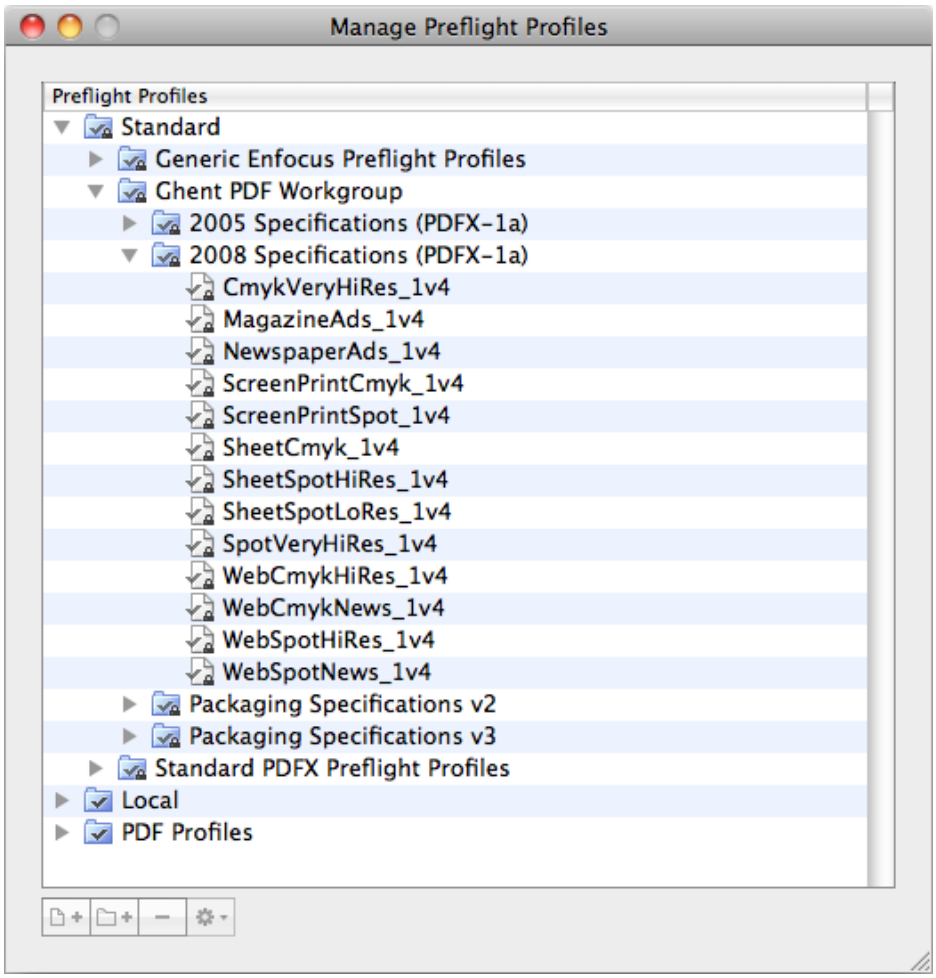


Note: i-cut Preflight will display the 5 last preflight profiles that you used in the Preflight sub-menu.



9.10.2 Managing Preflight Profiles

Go to Document/Manage Preflight Profiles... to create, edit or delete preflight profiles or preflight profiles groups. This opens the Manage Preflight Profiles window.



This window shows all preflight profiles and preflight profile groups, organized in a tree structure.

It contains:

- "Standard": preflight profiles installed with i-cut Preflight. These profiles are not editable.
- “Local”: preflight profiles you created, and that are only accessible to you. They are saved as “.ppp” files in your “User/Library/Preferences/Enfocus Prefs Folder/PDF Profiles” folder.
- “PDF Profiles”: if you have preflight profiles / PDF profiles on your system created in a previous version of i-cut Preflight/ another application (called “Global Preflight Profiles” or “Global PDF Profiles”), you will find them here.

  These profiles are saved as “.ppp” files in your “System/Library/Preferences/Enfocus Prefs Folder/PDF Profiles” folder.

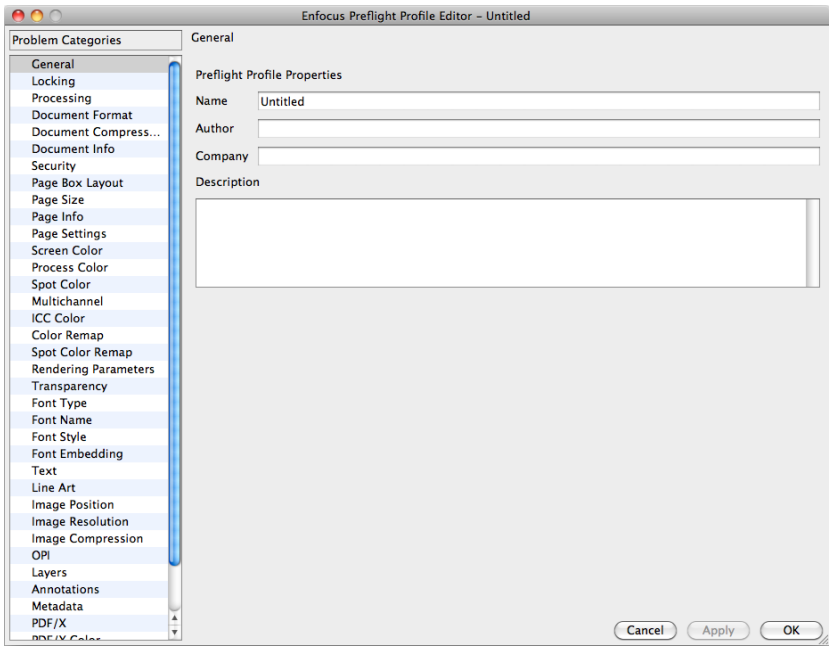
Note: If you have legacy “Local” or “Global” preflight profiles on your system, you will find them in a “From Old Database” group.

Note: i-cut Preflight is compatible with the latest PitStop Pro Preflight Profiles.

New Preflight Profile

Click the “New” button to create a new preflight profile. You can also click the Action button and select “New Preflight Profile...”.

This opens the “Enfocus Preflight Profile Editor” dialog.



In this dialog, you add information to your profile and define what problem categories it needs to check and fix.

General

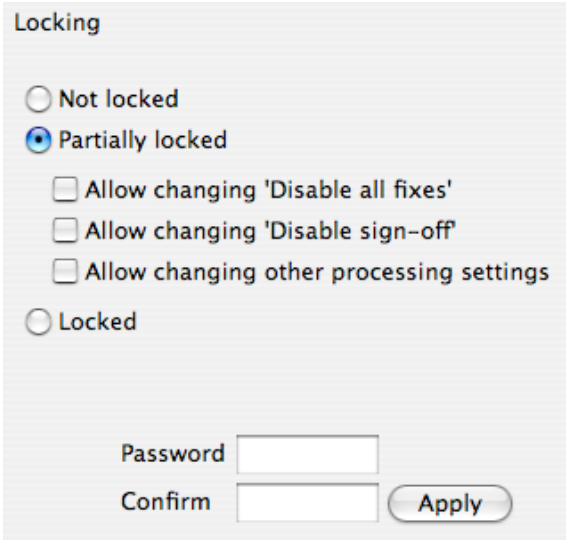
Enter your profile's name, and add optional information like the Author, the Company and a Description.

Locking

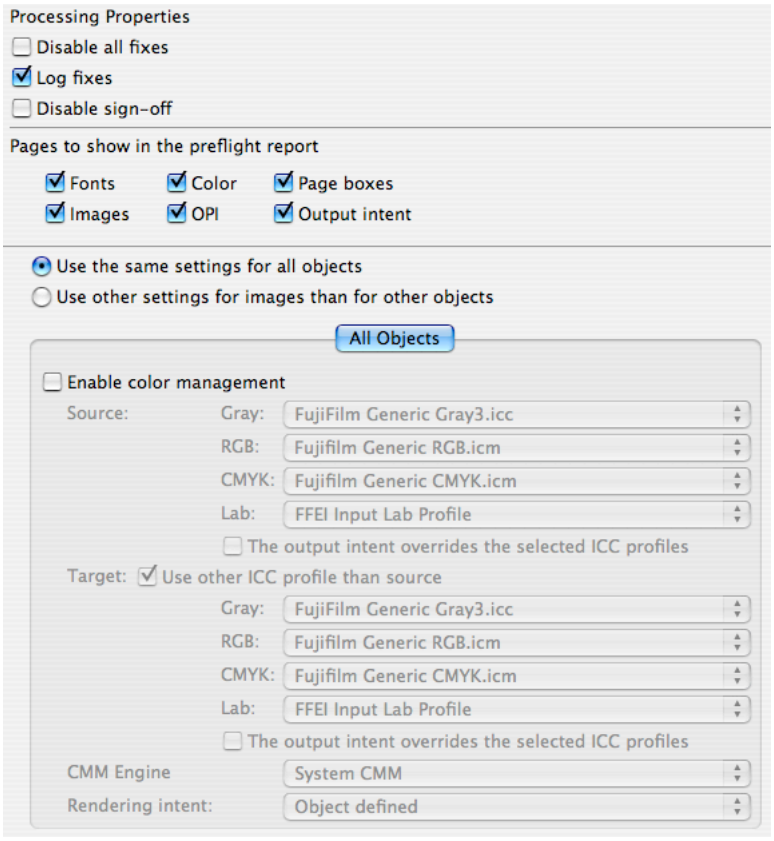
Choose if you want your profile to be unlocked, partially lockedor locked.

When you choose “Partially locked”, you can decide what changes toallow without a password.

When you choose either “Partially locked” or “Locked”, you havet o enter a password. Users with this password will be able to make unrestricted changes to the profile.



Processing

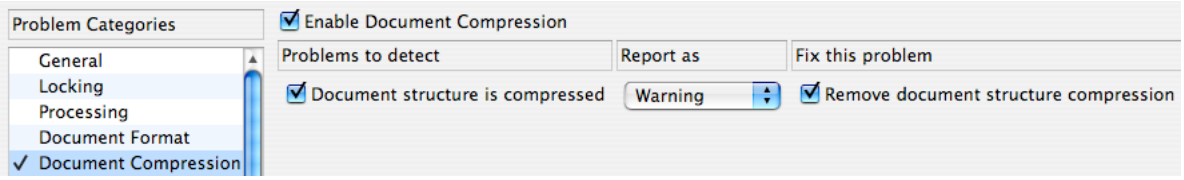


- The “Processing Properties” options allow you to change the profile's behavior for all problem categories (e.g. disable all fixes).

- The “Pages to show in the preflight report” options allow you to define what information you want to see in the report.
- The color management options allow you to apply color management when preflighting your document with your preflight profile. You can choose to color manage all objects the same way or to color manage images differently.

Problem Categories

Select a problem category in the left panel to display more details in the right panel. Depending on the category, you can define problems to detect, reporting type and fixes.



Note: Click the “Enable...” check box at the top of the right panel to enable checking for this problem category in the preflight profile.

- “Problems to detect”: define which particular problems you want to detect in this problem category.
- “Report as”: choose to report a problem encountered in the file either as an Error, a error you can Sign-Off or a Warning.

  i-cut Preflight automatically opens the Errors & Warnings window when it finds such a problem in the file.

  For more information, see *Errors & Warnings* on page 31.
- “Fix this problem”: you can make the preflight profile fix certain problems it detected.

Click the “OK” button at the bottom of the window to save your preflight profile.

New Group

1. Click the “New Group” button to create a new preflight profile group.

   You can also click the Action button and select “New Group...”.

   Note: This creates your new group inside the group that you selected in the preflight profiles tree structure.
2. Double-click the group you just created (called "Untitled" by default) and give it a name.

   You can also right-click it and select "Rename".

Delete Preflight Profile / Group

To delete a preflight profile or a group, select it in the Manage Preflight Profiles window and click the “Delete” button.

You can also click the Action button and select “Delete (name)”, or just press backspace.

This deletes the selected preflight profile or the selected group and all the preflight profiles it contains from the preflight profiles database.

Edit Preflight Profile

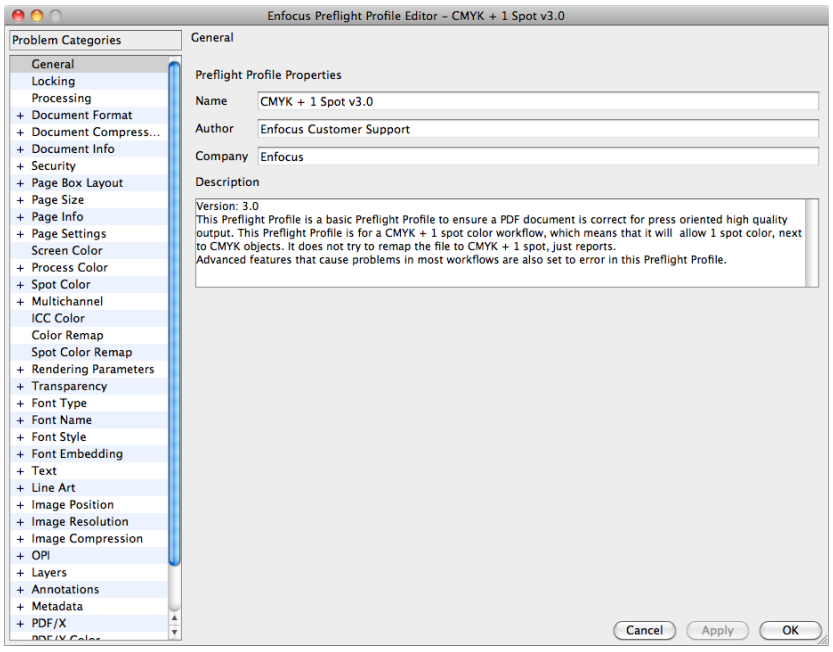
Rather than creating totally new preflight profiles, you might find it easier to create your own preflight profiles based on predefined profiles.

To do this:

1. In the Manage Preflight Profiles window, right-click the preflight profile you want to start from and select "Duplicate".
2. Select the duplicated profile, click the Action button and select “Edit (preflight profile name)...”.

   You can also double-click the duplicated profile.

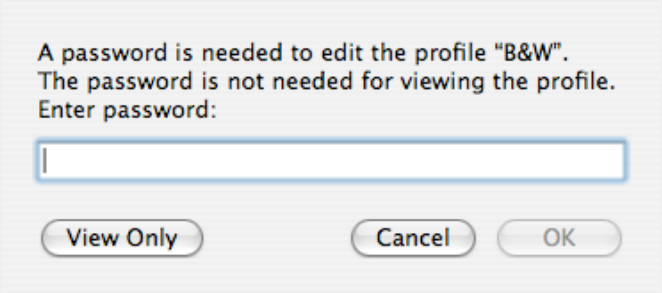
This opens the “Enfocus Preflight Profile Editor” dialog.



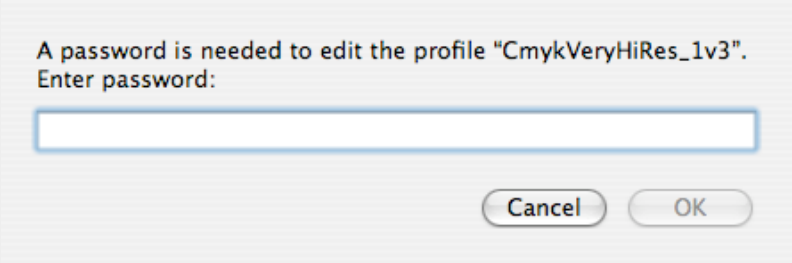
This is the same dialog as when you create a new preflight profile. For more information, see *New Preflight Profile* on page 152.

Note:

- If the preflight profile you want to edit is partially locked (see *Locking* on page 152), you can either enter the password to edit it, or choose to only view it.


A password is needed to edit the profile "B&W".
The password is not needed for viewing the profile.
Enter password:
View Only
Cancel
OK

- If the preflight profile is password-protected, i-cut Preflight will ask you to enter a password before you can edit it.



Duplicate Preflight Profile

To duplicate a preflight profile, select it in the Manage Preflight Profiles window, click the Action button and select “Duplicate (preflight profile name)...”.

Rename Group

To rename a group:

1. right-click it in the Manage Preflight Profiles window,
2. select “Rename”,
3. type the new name.

You can also select the group to rename, click the Action button and select “Rename (group name)”.

Import Preflight Profile

You can import a “.ppp” file to make the preflight profile available in the “Manage Preflight Profiles” window for managing and editing.

To do this, click the Action button and select “Import Preflight Profile...”. This opens a finder window where you can select the preflight profile to import.

Import Group

You can import a folder containing “.ppp” files as a preflight profile group. To do this, click the Action button and select “Import Group..”. This opens a finder window where you can select the folder to import.

Note: This imports the group inside the group that you selected in the preflight profiles tree structure.

Export Preflight Profile / Group

You can export a preflight profile as a “.ppp” file, to transfer or distribute it.

To do this, click the Action button and select “Export (preflight profile name)...”. This opens a finder window where you can define the name and location of the exported “.ppp”file.

You can also export a group, as a folder containing “.ppp” files.

Click the Action button and select “Export (group name)...”. This opens a finder window where you can define the name and location of the exported folder.

Sort Preflight Profiles / Groups

You can select a preflight profile or a group and drag it up or down in the tree structure.

10. Certified PDF

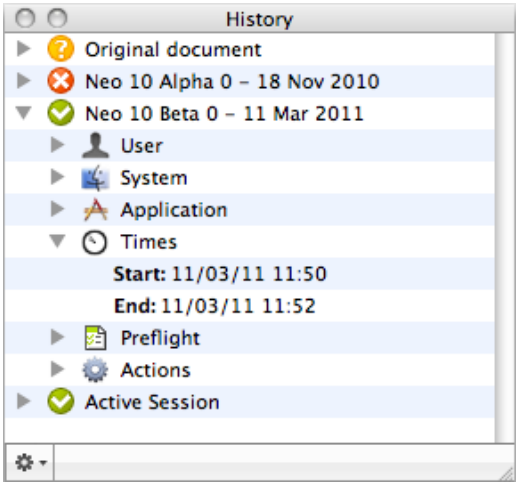
With i-cut Preflight, you can Certify your PDF files. The Certification ensures your PDF files meet high quality standards. It consists of:

- a file History, that shows all modifications made to the file and who made them.
- an Incremental Save capability, allowing you to roll back to any previous saved state of the file.
- PDF Preflighting, that uses Preflight Profiles to check PDF files for potential problems and to fix those problems.

Note: To be Certified, your file needs to have at least a file History. Incremental Save and Preflighting are optional.

10.1 History

Go to Window/History to open the History window.



10.1.1 Session Information

In a Certified PDF workflow, a PDF document can go through various editing sessions, done by various users.

The Session sections show the Certified status (OK or not OK) of the document, and Certified information for each time the file was saved or Certified.

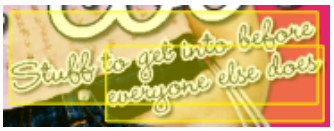
- "User": this shows the personal information of the user that created the session. This information is defined in Preferences/User Info: see *User Info* on page 176.

- “System”: contains the log on name, the network name, and the Ethernet address of the operator for that session.
- “Application”: the application used to make the changes, and the name, company and key used for its registration.
- “Times”: shows the start time and end time of the session.
- “Preflight”: shows the profile used to preflight the document.
- “Comment”: shows the comment(s) entered for this session.
- “Actions”: the changes made to the document, either while preflighting (using action lists) or manually.
- “Active Session”: the active session only contains the actions done on the file since the beginning of the session. It can be seen as an undo-redo history.

10.1.2 Highlight / Zoom

You can click one of the entries to highlight the object in the Viewing Color set in the Preferences (see *Viewing colors* on page 173).

This can be an entry in the actions, both in the active session or in an earlier session, or an entry in the preflight report.



Double-click an entry to zoom in on the appropriate object(s).

10.1.3 Session Rollback

If you have been using Incremental Save on your file (see *Incremental Save* on page 160), you can roll back to the way the file was when it was saved in a previous session.

You can do this from the History window:

1. Select the session you want to roll back to.
2. Click the Action button and choose "Save Snapshot of Session...".
3. Choose the name and location to use and save the snapshot.

Note:

- By default, the date of the session you chose is included in the snapshot file name, but you can give it any name you want.
- The snapshot is a regular (Certified) PDF, equal to the way the file was in the session you chose. You can open that file separately in i-cut Preflight and edit it if desired.

10.1.4 Show / Hide Details

Click the Action button then Show Details (or Hide Details) to show / hide additional information for most of the actions, indicating the objects involved.

You can click / double click each of these objects to highlight it / zoom in on it.

10.2 Incremental Save

The Incremental Save function is offered as part of the “Save As” and “Save and Preflight” functions.

See *Save As* on page 14, and *Save and Preflight* on page 161.

When you enable this, all changes will be saved incrementally to enable roll back to the previous sessions. This means that you can revert to the way the file was when it was saved in a previous session.

See *Session Rollback* on page 159 to know how to roll back.

10.3 Preflighting

10.3.1 Preflight Profiles

With i-cut Preflight, you can preflight your PDF files with preflight profiles. A preflight profile is a collection of checks and fixes to correct your PDF files and make them print-ready.

For more information about preflight profiles, please see the Enfocus Knowledge Base:

http://www.enfocus.com/kboverview.php

You can also create, edit, duplicate, import, export or delete preflight profiles.

For more information, see *Managing Preflight Profiles* on page 150.

10.3.2 Preflighting without Saving (Test Preflight)

To check your document against a Preflight Profile without automatically saving its status, or to test a Preflight Profile you made yourself, use the Document/Preflight function.

For more information, see *Preflighting a Document with a Preflight Profile* on page 149.

10.3.3 Save and Preflight

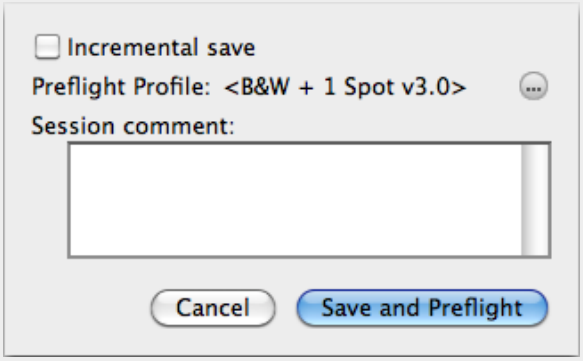
To save and preflight your current document, go to File/Save and Preflight...

If the file was never saved, a file browser will be presented first. After that, you have several options:

- Incremental save: this saves all changes incrementally, so you can roll back to the previous sessions.
- Preflight Profile: Use the button to choose the Preflight Profile to use for preflighting. By default, i-cut Preflight suggests the first profile in your Preflight Profile database.

  To define a new Preflight Profile, see *New Preflight Profile* on page 152.

Note: If your document was already preflighted with a Preflight Profile, this Preflight Profile will be shown between angular brackets.



- Session comment: you can enter a comment for the current session.

Click “Save and Preflight” to:

- save your document,
- preflight it with the Preflight Profile you chose,
- add all corrections made by the profile to the document,
- embed the profile into your document,
- start a new session.

Shortcut: Option + Command+ S (Mac) or Ctrl + Alt + S (Windows)

10.3.4 Certified Status

You can see the Certified Status of the document in the tool bar.

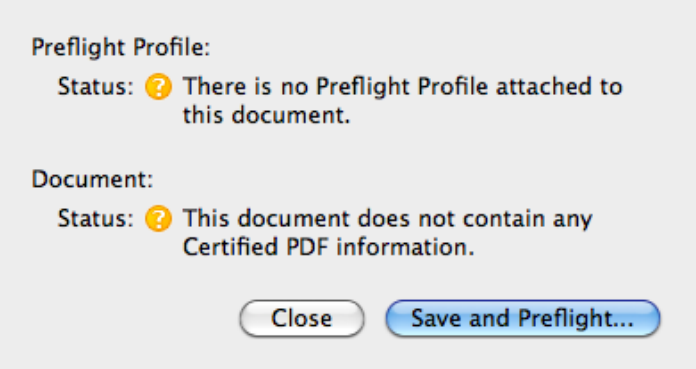
Note: If you don't see the Certified Status indicator in the tool bar (for example when opening i-cut Preflight for the first time), you need to add it (see *Customizing the Tool Bar* on page 18).

Click the indicator to open a status window.

Unknown

If a yellow icon with a question mark is shown, the file hasn't been saved with the “Certify” option yet, so no profile is set.

The status window indicates that no profile is selected. The window contains a “Save and Preflight...” button.


Preflight Profile:
Status: There is no Preflight Profile attached to this document.
Document:
Status: This document does not contain any Certified PDF information.
Close
Save and Preflight...

Error

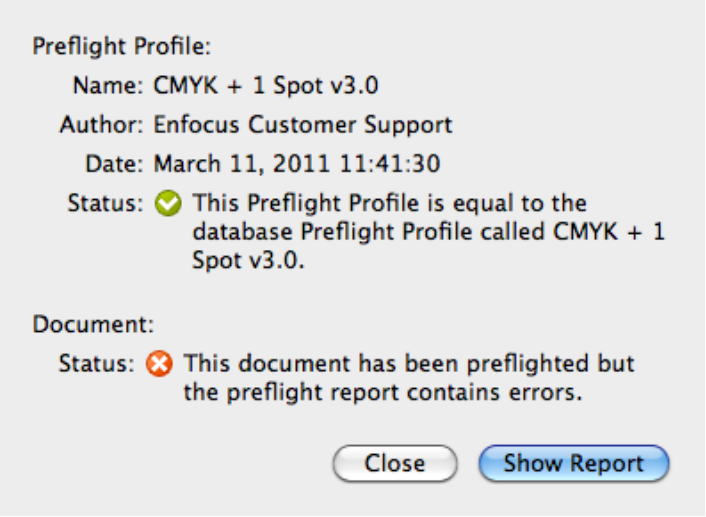
A red icon with a cross indicates that either the profile or the document gives an error status.

A profile can give an error status if it doesn't match any profile in the Preflight Profile database. See *Managing Preflight Profiles* on page 150.

The document can give an error status if:

- errors were encountered during the preflight,
- the file was edited after being Certified (it is then no longer Certified).

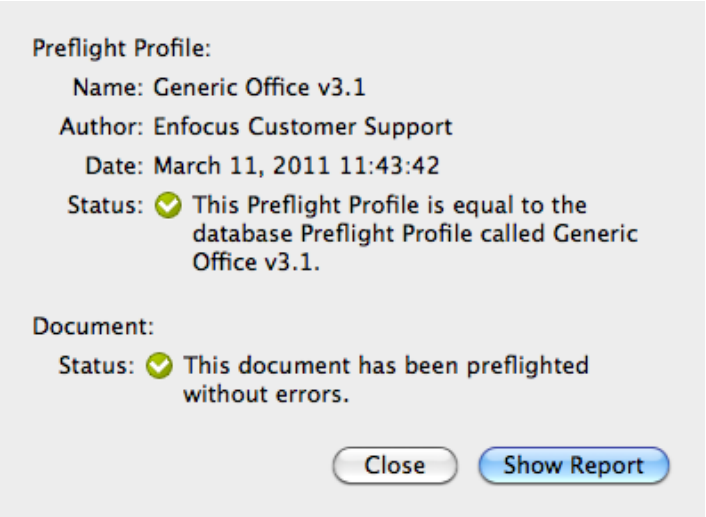
The status window contains a “Show Report” button. See *Show Report Document* on page 34.


Preflight Profile:
Name: CMYK + 1 Spot v3.0
Author: Enfocus Customer Support
Date: March 11, 2011 11:41:30
Status: This Preflight Profile is equal to the database Preflight Profile called CMYK + 1 Spot v3.0.
Document:
Status: This document has been preflighted but the preflight report contains errors.
Close
Show Report

OK

A green icon with a tick indicates that the file is Certified by a profile matching the Preflight Profile database, and contains no errors.

The status window contains a “Show Report” button. See *Show Report Document* on page 34.


Preflight Profile:
Name: Generic Office v3.1
Author: Enfocus Customer Support
Date: March 11, 2011 11:43:42
Status: This Preflight Profile is equal to the database Preflight Profile called Generic Office v3.1.
Document:
Status: This document has been preflighted without errors.
Close
Show Report

11. Preparation for i-cut

i-cut Preflight contains a number of functions and tools specific for the collaboration with i-cut Layout or i-cut Automate.

These allow you to

- Define and edit the **cut path**
- Add nicks to the cut path
- Add **bleed**
- Create **white underprint**

11.1 Adding or changing a Cut Path

In i-cut Preflight you can add or edit a Cut Path, that can be used in i-cut Layout.

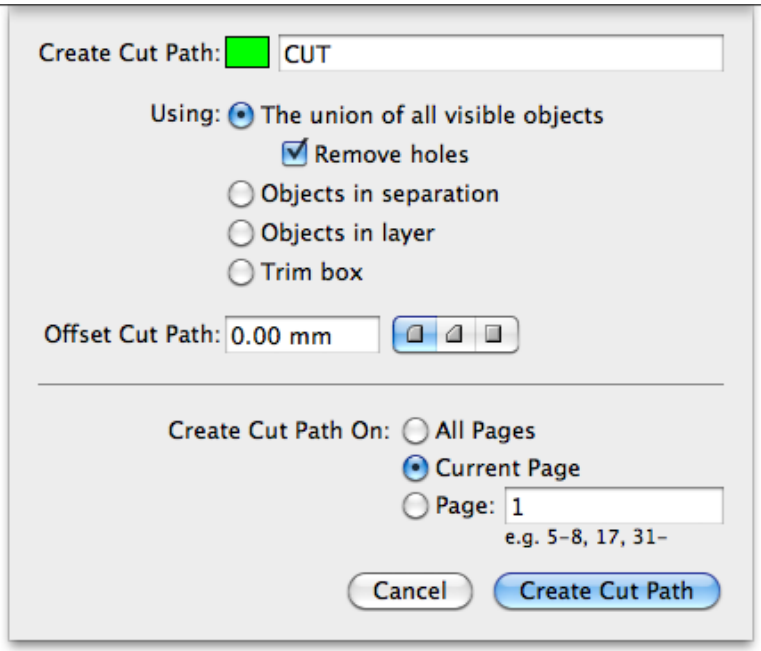
You can

- create a cut path on linework, using **Preparation** > **Cut Path Tools** > **Create Cut Path** .See *Creating a Cut Path* on page 165
- Use the **Trace Path** tool to trace the edges of an image to create a cut path. See *Trace Cut Path* on page 166
- Make a Cut Path bigger or smaller over an offset distance, using **Preparation** > **Cut Path Tools** > **Offset Cut Path** .See *Offsetting a cut path* on page 168
- Make a Cut Path smoother, using **Preparation** > **Cut Path Tools** > **Smooth Cut Path** .See *Smoothing a Cut Path* on page 169
- Add Nicks to a Cut Path, using the **Nicks** tool . See *Adding Nicks to a Cut Path* on page 169

11.1.1 Creating a Cut Path

1. Select **Preparation** > **Cut Path Tools** > **Create Cut Path**

   The **Create Cut Path** dialog will open



2. Define the **Separation** to be used for the cut path
   a) click the color patch to define the color representation for the separation
   b) enter the name for the separation. Default is "CUT"
3. Define how the cut path should be created
   - on the union of all visible objects. In that case, you can choose to remove all holes from inside the cut path, by enabling the **Remove Holes** option.
   - on all objects in a specific separation. Use this option when there already is a cut path in the file, and it is either filled or stroked in a specific separation. After using this option, the original separation will be removed. You can choose a separation from a dropdown
   - on all objects in a specific layer. use this option when there already is a cut path in the file, and it is put in a separate layer (its color does not matter in this case). The selected layer will be removed after using this option. You can choose a layer from a dropdown
   - on the trim box
4. Define the **Offset** distance and corners for the cut path. This will offset the cut path in the same way as the **Offset CutPath** function. See *Offsetting a cut path* on page 168
5. If your document contains multiple pages, you can also define if you want to create the cut path on all pages, on the current page, or on a specific set or range of pages.
6. Click **Create Cut Path**

The cut path is created in a new technical ink with the chosen color and name. It is also put in a new layer on top of everything else.

11.1.2 Trace Cut Path

The **Trace Cut Path** tool allows to create a cut path based on the background color of images. It works best on images with a solid background.

1. Select the **Trace Cut Path** tool.

   The Trace Path settings will pop up at the bottom of the screen, and the cursor will change to a cross.

Note: If the current page of the active document doesn't contain any images, you will get an error message.

2. Click the background color of the image. A marker will indicate where you clicked, and a cut path is created. If there is a cut path with the same name, it will be overwritten.

Note: If you clicked the background color, but no cut path can be found for the combination of the settings and the background color you clicked, a warning will be shown "Tracing the image gave no result. Check the tracing parameters."

3. As long as the **Trace Cut Path** tool is active, and a cut path is selected, a gray overlay will show the cut path, and you can modify the Cut Path:

   - Click a different location to recreate the cut path
   - Define the name for the **Cut Path**

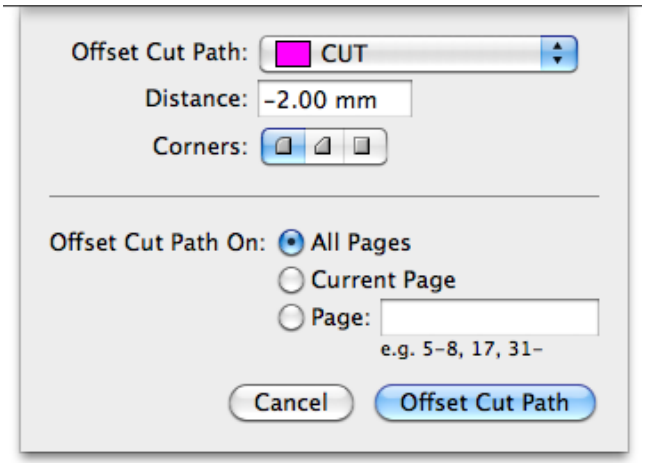
- Click the color patch to select a different color for the representation of the cut path
- Define the **Tolerance**: this indicates how much a pixel value can deviate from the chosen background color while still be included as background
- If you want holes to be removed from the cut path, enable **Remove Holes**. The image underneath shows the result with (left) and without Remove Holes.

- Set the **Remove Small Contours**. All small contours, with both dimensions smaller than the entered value, will be removed.
- Set the **Smooth** factor to define how much the resulting path will be smoothed. A small smooth value is recommended, otherwise the resulting path will contain lots of small corners.

11.1.3 Offsetting a cut path

1. Select **Preparation** > **Cut Path Tools** > **Offset Cut Path**

   The **Offset Cut Path** dialog will open

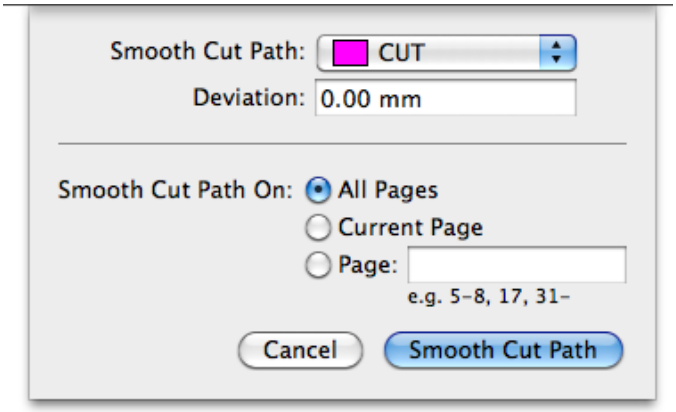


2. Select the Cut Path you want to modify in the dropdown list.
3. Define the Offset **Distance**. A positive distance will change the cut path to the outside, a negative distance to the inside.
4. Select the **Corner** shape: rounded, beveled or mitered.
5. If your document contains multiple pages, you can also define if you want to modify the cut path on all pages, on the current page, or on a specific set or range of pages.
6. Click **Offset Cut Path**

11.1.4 Smoothing a Cut Path

1. Select **Preparation** > **Cut Path Tools** > **Smooth Cut Path**

   The **Smooth Cut Path** dialog will open



2. Select the Cut Path you want to modify in the dropdown list.
3. Define the **Deviation**.The smooth function reduces sharp corners and replaces them by circular segments. The Deviation defines the radius of these segments.
4. If your document contains multiplepages, you can also define if you want to smooth the cut path on all pages, on the current page, or on a specific set or range of pages.
5. Click **Smooth Cut Path**

11.1.5 Adding Nicks to a Cut Path

Nicks are small interruptions in a cut path, to ensure that during or after cutting, the inside parts remain connected.

In i-cut Preflight you can only define the position of the Nicks. These positions will be picked up by i-cut Layout or i-cut Automate, where you can also define the size of the Nicks.

You can use the **Nicks** tool to

- add a Nick by clicking on any cut path

- move a Nick by dragging it around the cut path
- move a Nick to another cut path by dragging it onto that cut path
- remove a Nick by dragging it off the cut path

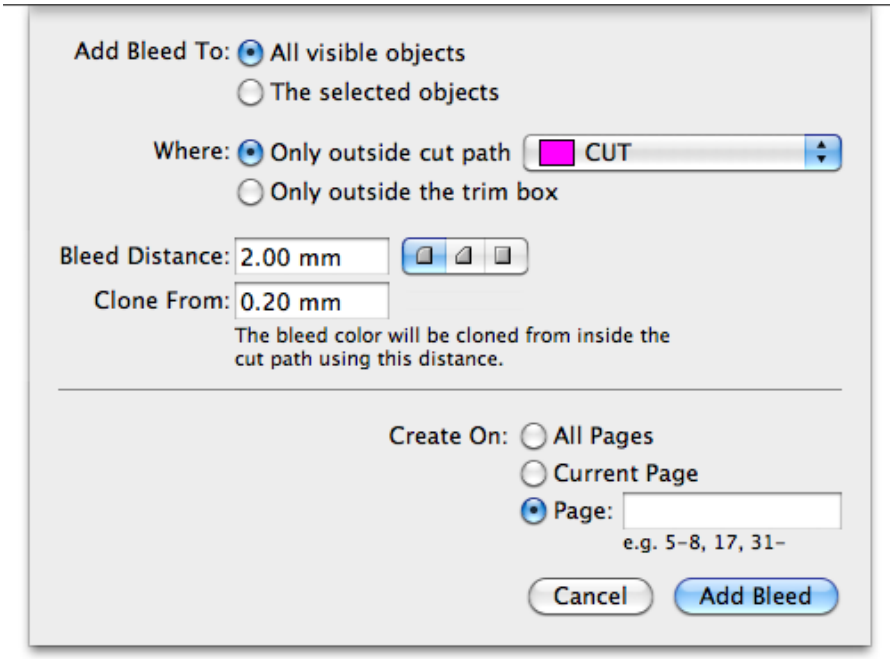
The Nicks will be saved in the PDF file, and will be picked up by i-cut Layout or i-cut Automate.

11.2 Add Bleed

If the graphic contains no information (color) outside of the cut path, you can add bleed in i-cut Preflight.

1. Select **Preparation** > **Add Bleed ...**

   The **Add Bleed** dialog will open



2. Define if you want to add bleed to all visible objects, or only to the selected objects.
3. Define where bleed needs to be added:
   - on the outside of the cut path. In case the file contains more than one cut path, you can select it from the dropdown
   - outside of the trim box
4. Define the **Bleed Distance** and corners for the bleed.
5. Define the **Clone From** distance. In normal circumstances, the color just on the inside of the cut path is cloned to fill the bleed area. However, in case of a small misregistration of the graphics inside the cut path and the cut path itself, it could happen that the area just on the inside of the cut path is white. To prevent from cloning such a white area, the Clone from distance can be used to go a little bit to the inside of the cut path, and start cloning from that point.

6. If your document contains multiple pages, you can also define if you want to add bleed on all pages, on the current page, or on a specific set or range of pages.
7. Click **Add Bleed**

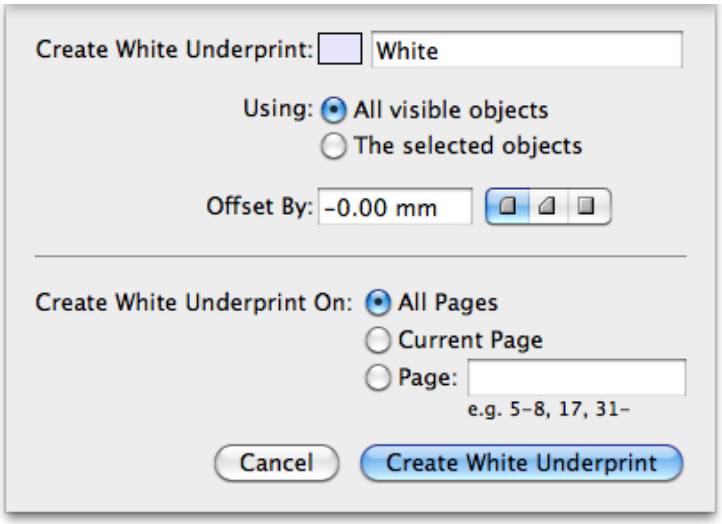
The bleed will be added in a separate layer on top of the job.

11.3 Create White Underprint

With i-cut Preflight you can create a white background, useful when printing on transparent or metal material. The White Underprint area has the same shape but a different size than the object under which it is printed.

1. Select **Preparation** > **Create White Underprint**

   The **Create White Underprint** dialog will open



2. Define the **Separation** to be used for the White Underprint
   a) click the color patch to define the color representation for the separation
   b) enter the name for the separation. Default is "White"
3. Define how the White Underprint should be created
   - on the union of all visible objects
   - on the union of all selected objects
4. Define the **Offset** distance and corners for the White Underprint. This will offset the White Underprint in the same way as the **OffsetCut Path** function. See *Offsetting a cut path* on page 168
5. If your document contains multiple pages, you can also define if you want to create the White Underprint on all pages, on the current page, or on a specific set or range of pages.
6. Click **Create White Underprint**

The White Underprint ink is of type 'white' and it is inserted as the very first ink. The underprint object is added (in overprint) in a separate layer on top of all the content.

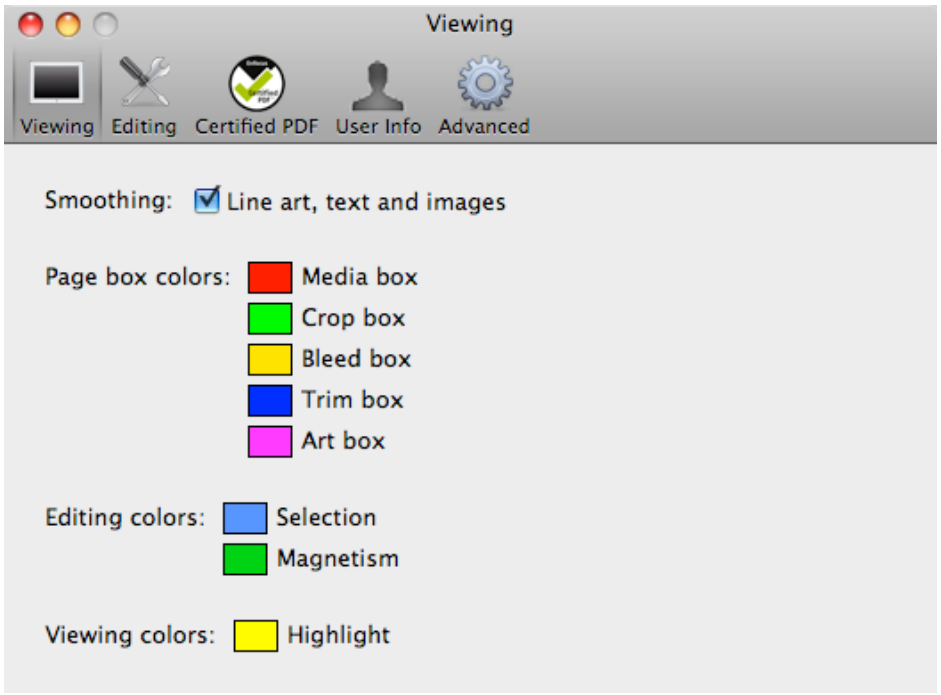
12. Advanced

12.1 Preferences

The Preferences can be opened from the i-cut Preflight menu, or by its shortcut:

Shortcut: Command + , (comma) (Mac) or Ctrl + , (comma) (Windows).

12.1.1 Viewing



Smoothing

This option enables anti-aliasing for all line art, text and images. It is enabled by default, and should only be disabled if there is a performance problem.

Page box colors

Click a color rectangle to change the display color of the corresponding page box.

Defining or changing Page Boxes is done by the Page Box Tool (see *Page Box Tool* on page 120) or in the Page Box window (see *View Page Boxes Window* on page 26).

Editing colors

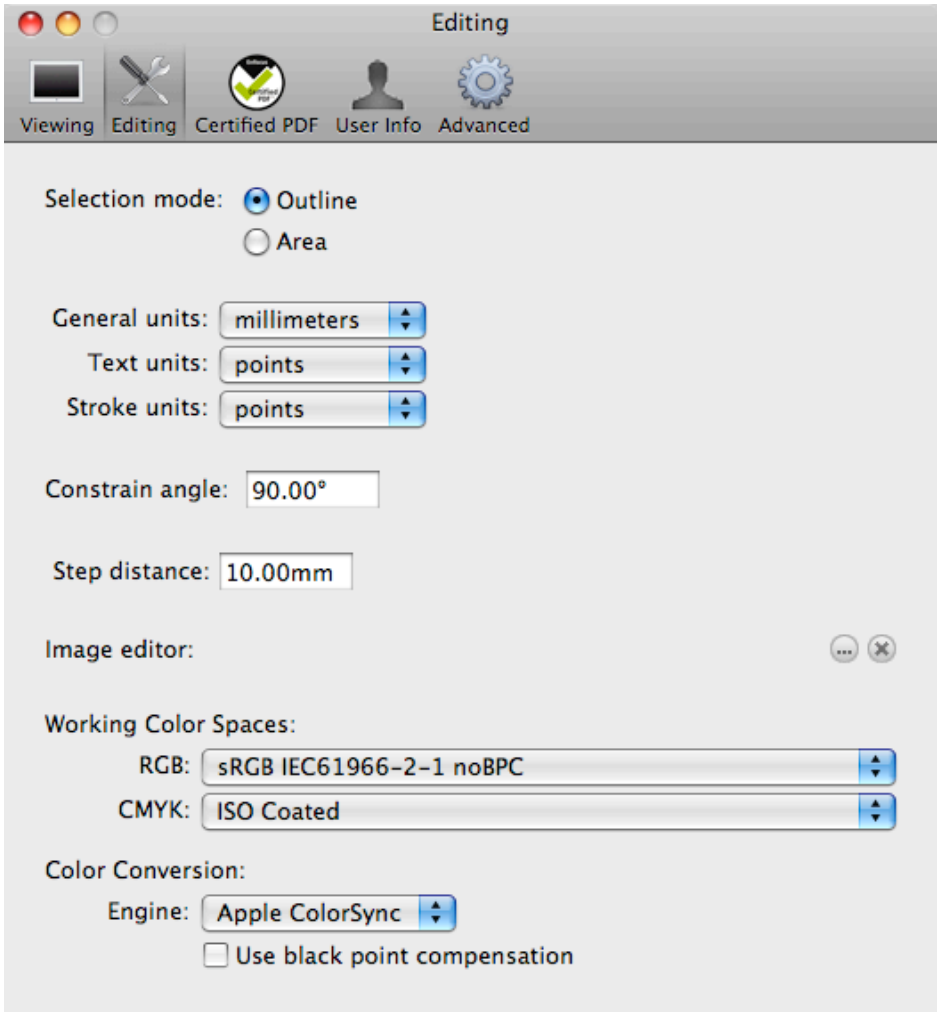
Click the rectangle to change the selection color, using the Color Picker.

Viewing colors

Click the rectangle to change the highlight color, using the Color Picker.

The highlight color will be used when double-clicking an entry in the History, to highlight the object(s). See *History* on page 158.

12.1.2 Editing



Selection mode

You can set the default selection mode to “Outline” select or “Area” select. You can always toggle the selection mode by using the Option + Command (Mac) or Ctrl + Alt (Windows) shortcut.

See *Select* on page 40 for more informations on Selection.

General Units

Changes the units in the complete program, except for text and strokes (see *Text units* on page 174). You can choose between: mm, cm, m, inch, point, mil, pica points, didot points, Q's, Bai's. (Q and Bai are Japanese units for character pointsize).

Text units

Units for all text related values. You can choose between: mm, cm, m, inch, point, mil, pica points, didot points, Q's, Bai's.

Stroke units

Units for all stroke related values. You can choose between: mm, cm, m, inch, point, mil, pica points, didot points, Q's, Bai's.

Constrain angle

This angle is used by several tools. When rotating an object, the rotation angle will be constrained (Shift) or will snap (Command) to a multiple of the constrain angle.

This allows you for example to rotate objects by exactly 90°.

Step distance

Enter the distance you want to use when using the Transform Tool with the arrow keys. The default step distance is 10mm.

For more information see *Moving by Step Distance* on page 47.

Image editor

The Image editor allows to define what application to open when images need to be edited, for example when double-clicking the preview in the Fill Paint window (see *Fill Paint / Stroke Paint* on page 59).

If no application is set, the default application for the specific file type will be opened (the same application that would be opened by double-clicking the image in the Finder).

When clicking the “...” button, a browse window will open, allowing to select an application. Clicking the cross button will remove the application selected previously.

Working Color Spaces

With those two drop-down menus, you can define the default RGB and CMYK working color spaces in i-cut Preflight. They are used to display respectively RGB and CMYK images with a “printed” CMYK rendering on screen.

These working color spaces are only activated if an image has no ICC profile, and the document has no Output Intent. If a profile is attached to an image or the document, this profile will be used as working color space.

For information on how to attach a profile to an image, see *Attach / Detach ICC Profile* on page 128.

Color Conversion

Engine

Choose the color management engine that i-cut Preflight will use to convert images' color spaces. You can choose Apple ColorSync or Little CMS.

See *Convert Image Color Space* on page 129 for information on how to convert an image's color space.

Use black point compensation

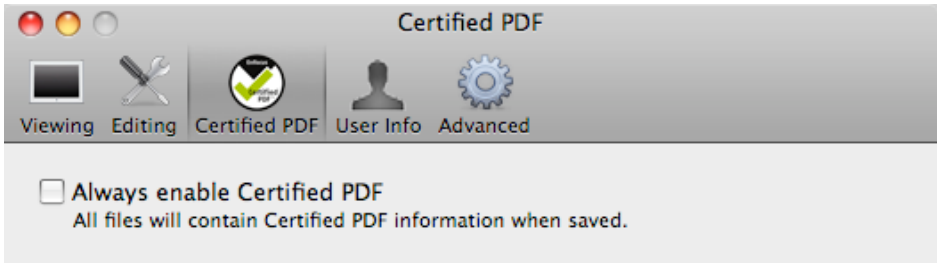
You can use black point compensation to preserve details in the shadows when converting RGB images to CMYK colors.

Without black point compensation, several out-of-gamut dark RGB colors may be converted to the same color, resulting in a loss of detail.

Black point compensation preserves the relationship between those dark colors in the converted image, resulting in more detail in the shadows.

Note: You can only use black point compensation with the Little CMS conversion engine.

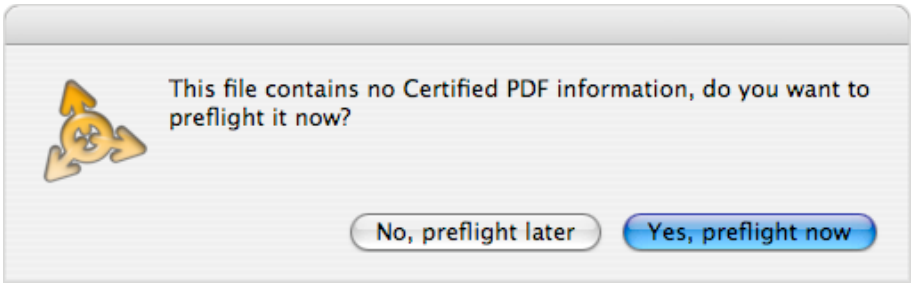
12.1.3 Certified PDF



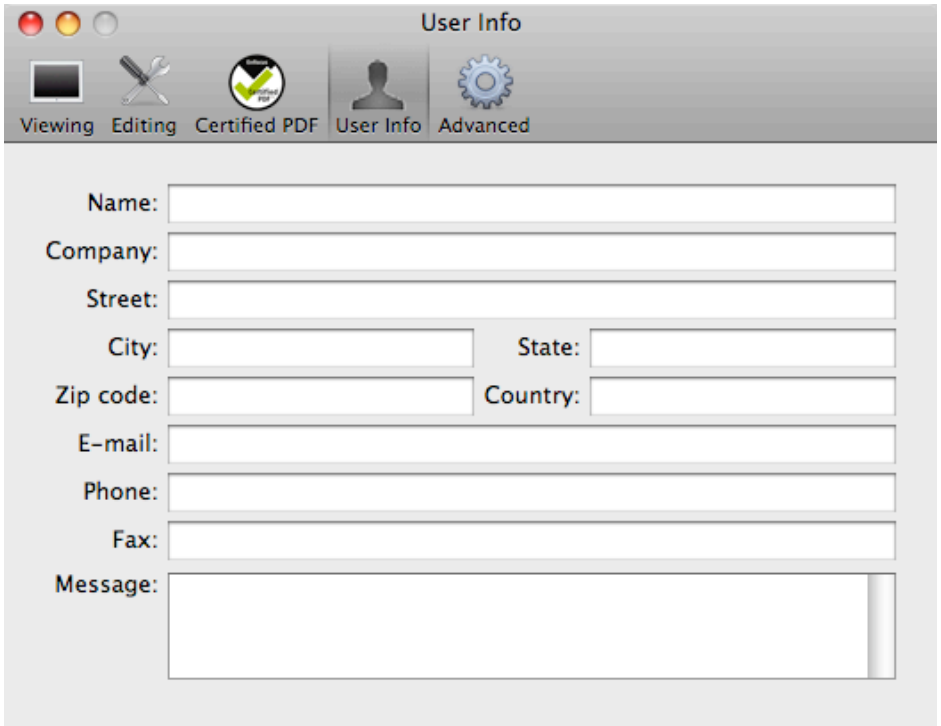
Always enable Certified PDF

When this option is on, all files will include Certified PDF information when saved. You still have the option to exclude the Certified PDF information again when using “Save As”.

When opening PDF files that do not contain Certified PDF information, you will get a message asking you to preflight the file.



12.1.4 User Info



The user's name, company, street, city, state, zip code, country, phone, fax, e-mail and message can all be entered here. This information is used each time a new session is started in a Certified PDF.

The User Name is set as the “Author” when a new PDF file is created.

12.1.5 Advanced

Make Backup on Save

Check this box if you want i-cut Preflight to automatically create a backup of your PDF every time you save it.

i-cut Preflight will save the backup file in the same folder as your original PDF, and add “ Backup” to its name. For example, a backup for “Summer Berry.pdf” would be called “Summer Berry Backup.pdf”.

12.2 Shuttle

The Shuttle functionality in i-cut Preflight allows you to submit files to / open files from Esko workflows: Odystar, Nexus and Automation Engine.

- Odystar is a highly automated PDF based prepress workflow solution.
- Nexus is a comprehensive high-end workflow solution for label and packaging environments.
- Automation Engine is a modular workflow server that ensures increased efficiency and throughput for print professionals.

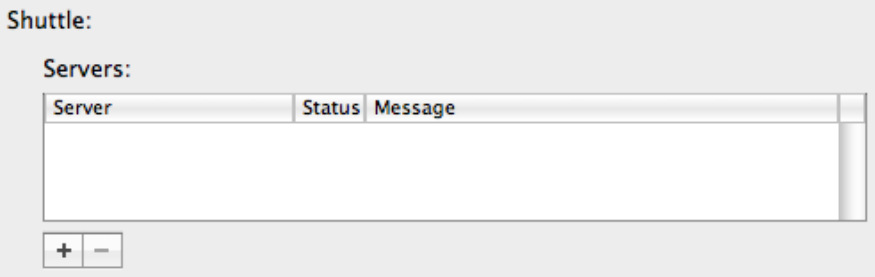
For more information, go to *http://www.esko.com*.

- On the Odystar side, you need to run the Hub application and enable Shuttle in the Receive Gateway. See the Odystar documentation for detailed information.
- On the Nexus side, you need to run the NexusSOAPServer. See the Nexus documentation for detailed information.
- On the Automation Engine side, you need to setup the Shuttle connection in the Configure tool. See the Automation Engine documentation for detailed information.

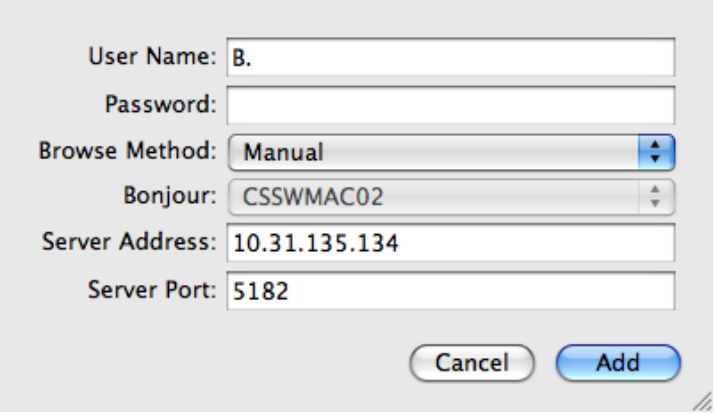
12.2.1 Connecting i-cut Preflight's Shuttle to Workflow Servers

You can connect i-cut Preflight's Shuttle to several EskoArtwork workflow servers. To do this:

1. Go to the Advanced tab of the i-cut Preflight Preferences window.
2. Click the "+" button at the bottom of the Servers list.



This opens the following pop-up:



3. Enter your **User Name** and **Password** (your system user name is filled in by default).
   - When connecting to an Automation Engine server, enter the **User Name** and **Password** you use to login to the Pilot (the password can be blank if your server is configured to accept this).

     You will have the same access rights (for example, the right to set processing priorities or not) in Shuttle as you have in the Pilot.
   - When connecting to a Nexus server, enter the **User Name** and **Password** you use to login to the NexusManager **if** your Nexus server has **User Management** enabled.

     You will be able to access the same workflows as from NexusManager.

     Note: If **User Management** is not enabled, you will be able to access any workflow on your server. In this case, you can enter any user name you like (without a password): it will only be used for filtering files in the **Shuttle** window.
   - When connecting to an Odystar server, you will be able to access any workflow on your server. You can enter any user name you like (without a password): it will only be used for filtering files in the **Shuttle** window.

   Note: If you don't know which **User Name** and **Password** to use, contact your system administrator.
4. To connect to a server broadcasting over the Bonjour network (Odystar servers or Bonjour-enabled Nexus servers):
   a) select **Bonjour** in the **Browse Method** list,
   b) select your server's name in the **Bonjour** list.

Note: You don't have to enter the server address and server port manually.

5. To connect to a server *not* broadcasting over the Bonjour network (Automation Engine servers or non-Bonjour-enabled Nexus servers):
   a) select **Manual** in the **Browse Method** list,
   b) enter your server's name or IP address in **Server Address**,
   c) fill in the **Server Port** used by your server.

   Note:

   When connecting to an Odystar server, enter the port used for SOAP communication between Shuttle and your Odystar **Hub**.

   When connecting to a Nexus server, enter the **Listening Port** of the **NexusSOAPServer**.

   When connecting to an Automation Engine server, enter the port you defined in Configure.

   See the Shuttle manual for more information.
6. Click the **Add** button.

This adds a connection to your server in the **Servers** list.

- To remove the connection to a server, select it in the **Servers** list and click the "-" button.
- To check or edit a server's settings, double-click it in the **Servers** list.

12.2.2 Filter on Workflow Type

If you connect to several servers or to a server with many canvases or workflows, you may want to only display certain canvases / workflows when submitting files from i-cut Preflight's Shuttle.

1. In the **Advanced** tab of the Preferences dialog, enable **Filter On Workflow Type**.
2. At the bottom of the **Workflow Types To Show** list, click the button and enter the workflow type you want to show in the Launch window.
   - For Odystar canvases, you need to define workflow types in the **Receive** Process Folders' parameters. See the Odystar documentation.
   - For Nexus workflows, the workflow type is the name of the workflow.

     The workflow name format to use here doesn't depend on what you have set in the **Workflow Name Format** parameter in the **General Preferences**. It is always [hotfolder name]@[workflow name].
   - For Automation Engine workflows, the workflow type is the file type that the workflow accepts as input.
3. Click the button again if you want to add more workflow types to the list.

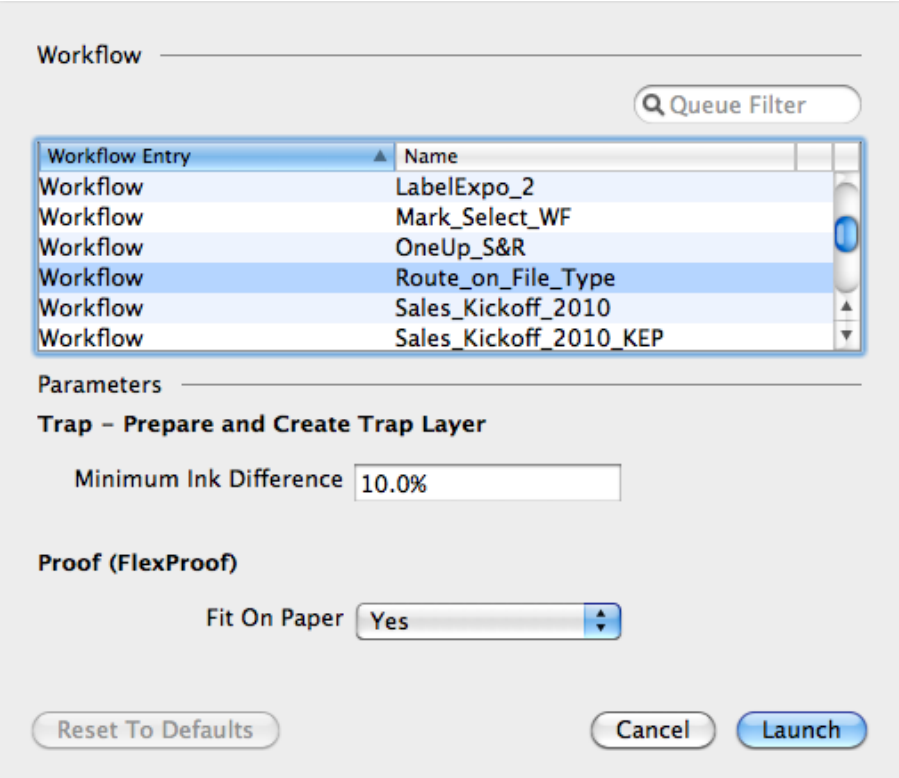
To remove a workflow type from the **Workflow Types To Show** list, select it and click the button.

12.2.3 Submitting Files to a Workflow

Once you have defined a connection between i-cut Preflight's Shuttle and your workflow server(s), you can submit files to your workflow(s).

1. Go to **File** > **Launch Workflow...**

   This opens the **Launch Workflow** window.



2. Select the workflow you want to launch on your file in the workflow list.
3. If your workflow has public parameters, you can fill them in the same window.

   For more information on public parameters, see the Shuttle manual.

   Note: If you want to go back to the default parameters values after changing them, use the Reset To Defaults button.

4. Click **Launch** to launch the workflow on your file.

Editing a File in a Workflow and Resubmitting it

You can use i-cut Preflight to edit a file being processed by a workflow.

1. Pause the processing of the file in the Shuttle window.
2. Open the file in i-cut Preflight (right-click it in the list and choose Open).
3. Edit it as desired.
4. Save it. This automatically resubmits it to the workflow.

Resubmitting a File with the Same (Public) Parameters

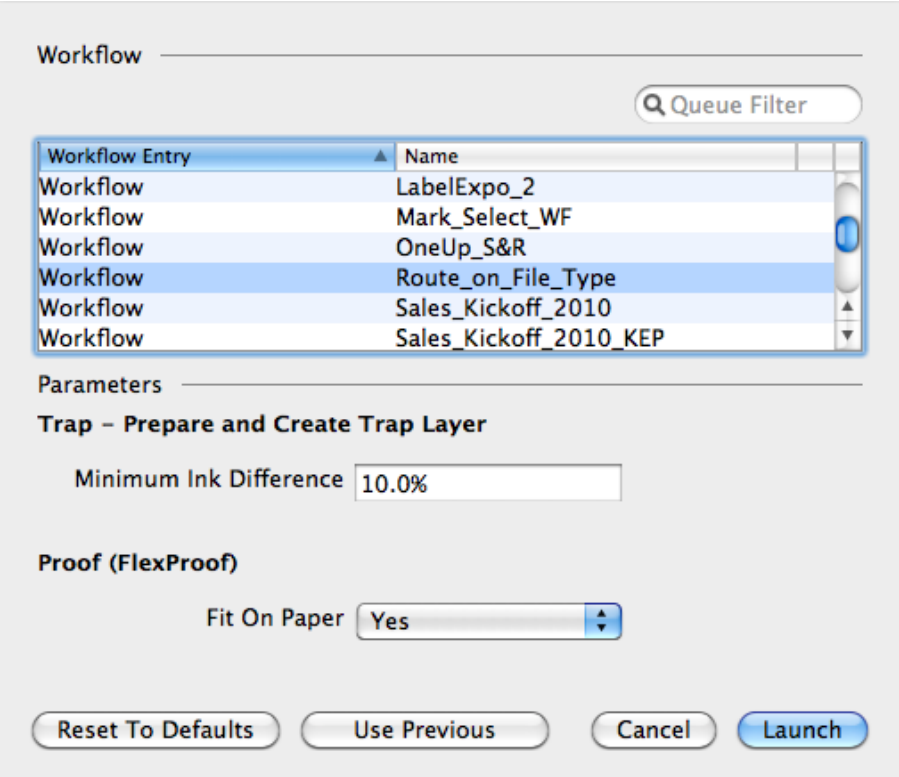
If:

- you have set up the Parameter Assistant on your Odystar or Nexus server,
- you have submitted a file to one of that server's workflows using public parameters,

you can resubmit that file to the same workflow queue using the same public parameters, without having to enter them again.

Note: For more information about setting up the Parameter Assistant on your workflow server, please see the Shuttle manual.

When resubmitting the file to the same workflow queue (containing public parameters), the Launch Workflow dialog contains a "Use Previous" button.

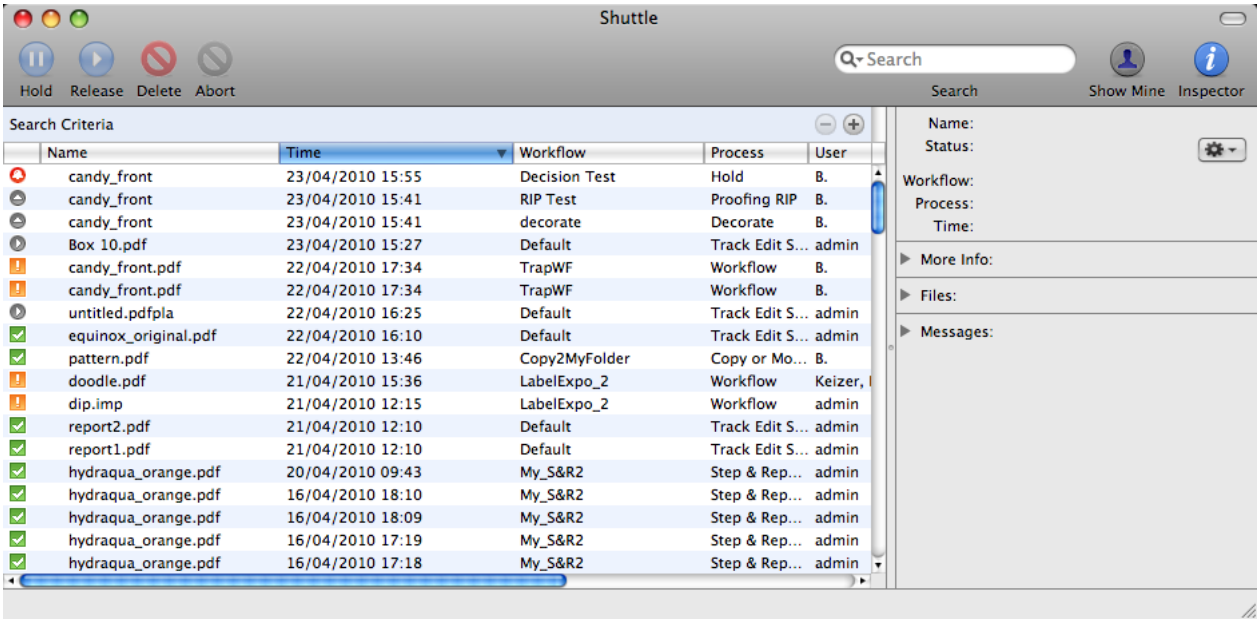


Click this button to reuse the same public parameters for this file.

12.2.4 Shuttle Window

The **Shuttle** window shows all files belonging to you or to all users, in all workflows your Shuttle is connected to.

Go to Window/Shuttle to open the Shuttle window.



Tip: You can resize the window to see more information if needed.

The **Shuttle** window shows each file's name, status, the workflow the file is in, etc.

From that window, you can:

- check your file's processing in the workflow,
- hold , release , delete or abort the processing of a file,
- filter the file's list to see only certain files,
- see only your files or everybody's files ,
- see more information in the **Inspector** panel (click).

See the Shuttle manual for more details.

Note:

You can see the number of files requiring attention (that you need to route in the workflow) on the Shuttle icon in the tool bar.

Clicking the icon opens the Shuttle window.

To add the Shuttle icon to the tool bar, see *Customizing the Tool Bar* on page 18.